



BR-864 8-TRACK DIGITAL STUDIO

Owner's Manual

Thank you, and congratulations on your choice of the BOSS BR-864 8-Track Digital Studio.

Before using this unit, carefully read the sections entitled:

- **USING THE UNIT SAFELY** (page 2-3)
- **IMPORTANT NOTES** (page 4-5)

These sections provide important information concerning the proper operation of the unit.

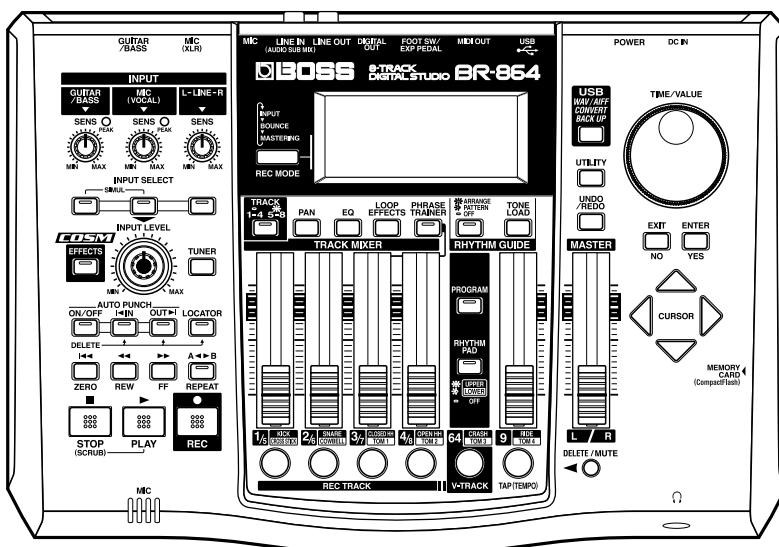
Additionally, in order to feel assured that you have gained a good grasp of every feature provided by your new unit, Owner's manual should be read in its entirety. The manual should be saved and kept on hand as a convenient reference.

■ Printing Conventions in This Manual

- Text or numerals enclosed in square brackets [] indicate buttons.
[PLAY] PLAY button
[REC] REC button
- Reference such as (p. **) indicate pages in this manual to which you can refer.

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USING THE UNIT SAFELY

INSTRUCTIONS FOR THE PREVENTION OF FIRE, ELECTRIC SHOCK, OR INJURY TO PERSONS

About ⚠ WARNING and ⚠ CAUTION Notices

⚠ WARNING	Used for instructions intended to alert the user to the risk of death or severe injury should the unit be used improperly.
⚠ CAUTION	Used for instructions intended to alert the user to the risk of injury or material damage should the unit be used improperly. * Material damage refers to damage or other adverse effects caused with respect to the home and all its furnishings, as well to domestic animals or pets.

About the Symbols

	The ⚠ symbol alerts the user to important instructions or warnings. The specific meaning of the symbol is determined by the design contained within the triangle. In the case of the symbol at left, it is used for general cautions, warnings, or alerts to danger.
	The ⚡ symbol alerts the user to items that must never be carried out (are forbidden). The specific thing that must not be done is indicated by the design contained within the circle. In the case of the symbol at left, it means that the unit must never be disassembled.
	The ⚡ symbol alerts the user to things that must be carried out. The specific thing that must be done is indicated by the design contained within the circle. In the case of the symbol at left, it means that the power-cord plug must be unplugged from the outlet.

ALWAYS OBSERVE THE FOLLOWING

⚠ WARNING

- Before using this unit, make sure to read the instructions below, and the Owner's Manual. 
- Do not open (or modify in any way) the unit or its AC adaptor. 
- Do not attempt to repair the unit, or replace parts within it (except when this manual provides specific instructions directing you to do so). Refer all servicing to your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" sheet. 
- Never use or store the unit in places that are:
 - Subject to temperature extremes (e.g., direct sunlight in an enclosed vehicle, near a heating duct, on top of heat-generating equipment); or are 
 - Damp (e.g., baths, washrooms, on wet floors); or are 
 - Humid; or are
 - Exposed to rain; or are
 - Dusty; or are
 - Subject to high levels of vibration.
- Make sure you always have the unit placed so it is level and sure to remain stable. Never place it on stands that could wobble, or on inclined surfaces. 
- Use only the specified AC adaptor (PSA series), and make sure the line voltage at the installation matches the input voltage specified on the AC adaptor's body. Other AC adaptors may use a different polarity, or be designed for a different voltage, so their use could result in damage, malfunction, or electric shock. 

⚠ WARNING

- Do not excessively twist or bend the power cord, nor place heavy objects on it. Doing so can damage the cord, producing severed elements and short circuits. Damaged cords are fire and shock hazards! 
- This unit, either alone or in combination with an amplifier and headphones or speakers, may be capable of producing sound levels that could cause permanent hearing loss. Do not operate for a long period of time at a high volume level, or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should immediately stop using the unit, and consult an audiologist. 
- Do not allow any objects (e.g., flammable material, coins, pins); or liquids of any kind (water, soft drinks, etc.) to penetrate the unit. 

- Immediately turn the power off, remove the AC adaptor from the outlet, and request servicing by your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" sheet when:
 - The AC adaptor or the power-supply cord has been damaged; or
 - If smoke or unusual odor occurs
 - Objects have fallen into, or liquid has been spilled onto the unit; or
 - The unit has been exposed to rain (or otherwise has become wet); or
 - The unit does not appear to operate normally or exhibits a marked change in performance.

WARNING

- In households with small children, an adult should provide supervision until the child is capable of following all the rules essential for the safe operation of the unit. 
- Protect the unit from strong impact. (Do not drop it!) 
- Do not force the unit's power-supply cord to share an outlet with an unreasonable number of other devices. Be especially careful when using extension cords—the total power used by all devices you have connected to the extension cord's outlet must never exceed the power rating (watts / amperes) for the extension cord. Excessive loads can cause the insulation on the cord to heat up and eventually melt through. 
- Before using the unit in a foreign country, consult with your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" sheet. 
- Batteries must never be recharged, heated, taken apart, or thrown into fire or water. 


CAUTION

- The unit and the AC adaptor should be located so their location or position does not interfere with their proper ventilation. 
- Always grasp only the output plug or the body of the AC adaptor when plugging into, or unplugging from, this unit or an outlet. 
- Any accumulation of dust between the AC adaptor and the power outlet can result in poor insulation and lead to fire. Periodically wipe away such dust with a dry cloth. Also, disconnect the power plug from the power outlet whenever the unit is to remain unused for an extended period of time. 
- Try to prevent cords and cables from becoming entangled. Also, all cords and cables should be placed so they are out of the reach of children. 
- Never climb on top of, nor place heavy objects on the unit. 

CAUTION

- Never handle the AC adaptor body, or its output plugs, with wet hands when plugging into, or unplugging from, an outlet or this unit. 
- Before moving the unit, disconnect the AC adaptor and all cords coming from external devices. 
- Before cleaning the unit, turn off the power and unplug the AC adaptor from the outlet. 
- Whenever you suspect the possibility of lightning in your area, disconnect the AC adaptor from the outlet. 
- If used improperly, batteries may explode or leak and cause damage or injury. In the interest of safety, please read and observe the following precautions (p. 22). 

 - Carefully follow the installation instructions for batteries, and make sure you observe the correct polarity. 
 - Avoid using new batteries together with used ones. In addition, avoid mixing different types of batteries.
 - Remove the batteries whenever the unit is to remain unused for an extended period of time.
 - If a battery has leaked, use a soft piece of cloth or paper towel to wipe all remnants of the discharge from the battery compartment. Then install new batteries. To avoid inflammation of the skin, make sure that none of the battery discharge gets onto your hands or skin. Exercise the utmost caution so that none of the discharge gets near your eyes. Immediately rinse the affected area with running water if any of the discharge has entered the eyes.
 - Never keep batteries together with metallic objects such as ballpoint pens, necklaces, hairpins, etc.
- Used batteries must be disposed of in compliance with whatever regulations for their safe disposal that may be observed in the region in which you live. 
- Should you remove screws, make sure to put them in a safe place out of children's reach, so there is no chance of them being swallowed accidentally. 

IMPORTANT NOTES

In addition to the items listed under “USING THE UNIT SAFELY” on page 2–3, please read and observe the following:

Power Supply: Use of Batteries

- Do not use this unit on the same power circuit with any device that will generate line noise (such as an electric motor or variable lighting system).
- The AC adaptor will begin to generate heat after long hours of consecutive use. This is normal, and is not a cause for concern.
- The use of an AC adaptor is recommended as the unit's power consumption is relatively high. Should you prefer to use batteries, please use the alkaline type.
- When installing or replacing batteries, always turn off the power on this unit and disconnect any other devices you may have connected. This way, you can prevent malfunction and /or damage to speakers or other devices.
- Batteries are supplied with the unit. The life of these batteries may be limited, however, since their primary purpose was to enable testing.
- Before connecting this unit to other devices, turn off the power to all units. This will help prevent malfunctions and /or damage to speakers or other devices.

Placement

- Using the unit near power amplifiers (or other equipment containing large power transformers) may induce hum. To alleviate the problem, change the orientation of this unit; or move it farther away from the source of interference.
- This device may interfere with radio and television reception. Do not use this device in the vicinity of such receivers.
- Noise may be produced if wireless communications devices, such as cell phones, are operated in the vicinity of this unit. Such noise could occur when receiving or initiating a call, or while conversing. Should you experience such problems, you should relocate such wireless devices so they are at a greater distance from this unit, or switch them off.
- Do not expose the unit to direct sunlight, place it near devices that radiate heat, leave it inside an enclosed vehicle, or otherwise subject it to temperature extremes. Excessive heat can deform or discolor the unit.
- When moved from one location to another where the temperature and /or humidity is very different, water droplets (condensation) may form inside the unit. Damage or malfunction may result if you attempt to use the unit in this condition. Therefore, before using the unit, you must allow it to stand for several hours, until the condensation has completely evaporated.

Maintenance

- For everyday cleaning wipe the unit with a soft, dry cloth or one that has been slightly dampened with water. To remove stubborn dirt, use a cloth impregnated with a mild, non-abrasive detergent. Afterwards, be sure to wipe the unit thoroughly with a soft, dry cloth.
- Never use benzine, thinners, alcohol or solvents of any kind, to avoid the possibility of discoloration and /or deformation.

Repairs and Data

- Please be aware that all data contained in the unit's memory may be lost when the unit is sent for repairs. Important data should always be backed up on a memory card / computer, or written down on paper (when possible). During repairs, due care is taken to avoid the loss of data. However, in certain cases (such as when circuitry related to memory itself is out of order), we regret that it may not be possible to restore the data, and Roland assumes no liability concerning such loss of data.

Additional Precautions

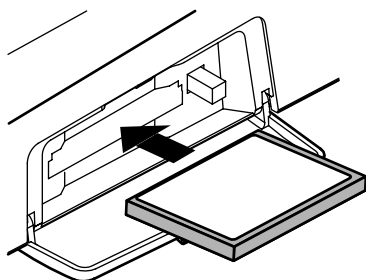
- Please be aware that the contents of memory can be irretrievably lost as a result of a malfunction, or the improper operation of the unit. To protect yourself against the risk of losing important data, we recommend that you periodically save a backup copy of important data you have stored in the unit's memory on a memory card / computer.
- Unfortunately, it may be impossible to restore the contents of data that was stored in the unit's memory or a memory card once it has been lost. Roland Corporation assumes no liability concerning such loss of data.
- Use a reasonable amount of care when using the unit's buttons, sliders, or other controls; and when using its jacks and connectors. Rough handling can lead to malfunctions.
- Never strike or apply strong pressure to the display.
- When connecting / disconnecting all cables, grasp the connector itself—never pull on the cable. This way you will avoid causing shorts, or damage to the cable's internal elements.
- To avoid disturbing your neighbors, try to keep the unit's volume at reasonable levels. You may prefer to use headphones, so you do not need to be concerned about those around you (especially when it is late at night).
- When you need to transport the unit, package it in the box (including padding) that it came in, if possible. Otherwise, you will need to use equivalent packaging materials.

- Use only the specified expression pedal (Roland EV-5 or BOSS FV-300L; sold separately). By connecting any other expression pedals, you risk causing malfunction and/or damage to the unit.
- Use a cable from Roland to make the connection. If using some other make of connection cable, please note the following precautions.
 - Some connection cables contain resistors. Do not use cables that incorporate resistors for connecting to this unit. The use of such cables can cause the sound level to be extremely low, or impossible to hear. For information on cable specifications, contact the manufacturer of the cable.

Before Using Memory Cards (CompactFlash)

Using Memory Cards

- Carefully insert the Memory card all the way in—until it is firmly in place.



- Never touch the terminals of the Memory card. Also, avoid getting the terminals dirty.
- This unit's memory card slot accepts CompactFlash memory cards. Microdrive storage media by IBM are not compatible.
- CompactFlash cards are constructed using precision components; handle the cards carefully, paying particular note to the following.
 - To prevent damage to the cards from static electricity, be sure to discharge any static electricity from your own body before handling the cards.
 - Do not touch or allow metal to come into contact with the contact portion of the cards.
 - Do not bend, drop, or subject cards to strong shock or vibration.
 - Do not keep cards in direct sunlight, in closed vehicles, or other such locations (storage temperature: -25 to 85° C).
 - Do not allow cards to become wet.
 - Do not disassemble or modify the cards.

USB

Compatible OS

Windows: Windows Me/2000 or later

Macintosh: Mac OS 9.1 or later

Driver

The BR-864 uses a standard DRIVER that is found on OS.

The DRIVER will be installed automatically once connected with Computer via USB.

Copyright

- Unauthorized recording, distribution, sale, lending, public performance, broadcasting, or the like, in whole or in part, of a work (musical composition, video, broadcast, public performance, or the like) whose copyright is held by a third party is prohibited by law.
- When exchanging audio signals through a digital connection with an external instrument, this unit can perform recording without being subject to the restrictions of the Serial Copy Management System (SCMS). This is because the unit is intended solely for musical production, and is designed not to be subject to restrictions as long as it is used to record works (such as your own compositions) that do not infringe on the copyrights of others. (SCMS is a feature that prohibits second-generation and later copying through a digital connection. It is built into MD recorders and other consumer digital-audio equipment as a copyright-protection feature.)
- Do not use this unit for purposes that could infringe on a copyright held by a third party. We assume no responsibility whatsoever with regard to any infringements of third-party copyrights arising through your use of this unit.

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Contents

USING THE UNIT SAFELY	2
IMPORTANT NOTES.....	4
Introduction to the BR-864	14
Features	14
Memory cards supported by your BR-864	16
How to remove the card protector	16
Panel Descriptions	17
Front Panel	17
Display	21
Rear Panel	21
Inserting batteries.....	22

Quick Start..... 23

Listening to the demo songs	24
(1) Connecting peripheral devices	24
(2) Turn on the BR-864	25
Adjusting the Display Contrast	26
(3) Listening to a demo song.....	26
Selecting a song	26
Playing Back a Song.....	27
Changing the current position	27
(4) Turning off the power	28
Recording/playing back a song	29
(1) Preparing the memory card.....	29
Turn on the power	29
Formatting the memory card (initialize)	29
(2) Select the song to record	30
Recording a new song	30
(3) Connecting instruments	31
Choose which jack you will use to connect your instrument.....	31
Press the INPUT SELECT button of the instrument that you want to record	31
Turning off the internal microphone.....	32
Adjusting the input sensitivity.....	32
Adjusting the input level	33
(4) Using insert effects	33
Switch effect patches.....	33
Recording without insert effects	34
(5) Using the rhythm guide	35
Playing the rhythm guide	35
Changing arrangements.....	35
Changing patterns.....	36
Changing the tempo of the arrangements or patterns.....	36

Tapping to change the tempo of the arrangements or patterns	36
(6) Basic recording	37
Selecting the recording track	37
About the recording (REC) modes	37
Procedure	38
(7) Playing back recorded music.....	39
Silencing the sound of specific tracks (Mute)	39
(8) Overdubbing (Recording an additional performance while listening to an existing performance).....	39
(9) Adjusting the sound for each track.....	40
Setting the positioning (pan) of the sound	40
Adjusting the tone (Track EQ)	40
Adding width to the sound (Loop Effect)	41
(10) Bounce (Putting multiple tracks together).....	42
(11) Mastering	43
(12) Turning off the power	44
(13) Removing the memory card	44

Section 1 Recording 45

Recording	46
Selecting the recording track	46
Changing V-Tracks	47
Changing the position of the input sound	47
Recording Operations	48
Repeating Playback (Repeat)	49
Setting the repeat portion	49
Setting the repeat portion with accurate timing	50
Re-recording only a mistake (Punch-in/out)	51
Manually punching in/out	51
Manually punching in and out using [REC]	51
Manually punching in and out using a foot switch	52
Auto punching in and out	52
Specifying the area for auto punching in/out	52
Erasing a registered auto punch in/out location	53
How to Record.....	53
Repeatedly Recording Over the Same Location (Loop Recording).....	54
Setting the portion to be repeated	54
How to Record.....	54
Canceling an Operation (Undo/Redo)	55
Reversing the last operation (Undo).....	55
Canceling the Undo (Redo).....	55
Using the insert effects	56

Effect patches and banks	56
Editing insert effect settings	57
Saving insert effects settings (Write)	58
Changing how the insert effects are used according to the mode.....	59
Putting multiple tracks together (Bounce)	60
Using the loop effects/Track EQ	62
Selecting the loop effect	62
Adjusting how the loop effect is applied	63
Setting the Track EQ	64
Mastering	65
Editing the Mastering Tool Kit settings	66
Saving the Mastering Tool Kit settings (Write)	67
Displaying the song information	68
Displaying the remaining available recording time	68
Displaying the memory card usage	68

Section 2 Editing..... 69

Registering time (Locator Function).....	70
Registering a locator point	70
Moving to the locator point.....	70
Deleting a locator point.....	70
Search for the music's start and end (Scrub/Preview)	71
Scrubbing to find the music starting/ending point	71
Changing the scrub points	72
Enabling use of the Preview function with [REW] and [FF].....	72
Editing the performance on a track (Track Editing)	73
Copying data (Track Copy)	73
Copying the repeated portion (AB).....	73
Copying by specifying the time (TME / MES)	74
Copying a complete track (ALL).....	75
Moving data (Track Move).....	76
Moving the repeated portion (AB)	76
Moving by specifying the time (TME / MES)	77
Moving a complete track (ALL).....	78
Erasing data (Track Erase)	79
Erasing the repeated portion (AB).....	79
Erasing by specifying the time (TME / MES)	80
Erasing a complete track (ALL)	81
Exchanging data (Track Exchange)	82

Organizing the songs you've recorded	83
Copying a Song (Song Copy)	83
Erasing songs (Song Erase)	83
Saving memory on the memory card (Song Optimize)	84
Naming songs (Song Name)	84
Protecting a song (Song Protect)	85
Saving the current settings to the song	85
Creating a master tape	86
Recording to a cassette tape recorder (analog connection)	86
Recording to a digital recorder (digital connection)	86
Disabling digital copying	86

Section 3 Using the Rhythm Guide 89

About the Rhythm Guide	90
About the patterns	90
Types of patterns	90
About the arrangements	90
Types of arrangements	90
Switching the Rhythm Guide mode	91
Performing arrangements and patterns	91
Selecting arrangements	91
Performing arrangements	91
Selecting patterns	92
Performing patterns	92
Changing the tempo of the arrangements or patterns	92
Tapping to change the tempo of the arrangements or patterns	92
Creating original arrangements	93
Inserting a step	94
Erasing a step	94
Naming arrangements	94
Copying arrangements	95
Erasing arrangements	95
Creating original patterns	96
Note concerning creation of patterns	96
Creating patterns in Realtime Recording	96
Rehearsing recordings	98
Deleting unneeded drum sounds	99
Changing the metronome volume	99
Creating patterns in Step Recording	100
Changing the velocity	102
Deleting unneeded drum sounds	102
Naming patterns	102

Copying patterns	103
Erasing patterns	103
About the drum kits	104
Performing the drums	104
Selecting drum kits.....	104
Creating original drum kits (Tone Load)	105
Loading from the tracks	105
Copying drum sounds from other drum kits	107
Changing the position (pan) of the drum sounds	108

Section 4 Effects 109

Insert Effect Parameter Functions	110
Setting Procedure.....	110
Algorithm List	111
BANK: GUITAR	111
1. COSM GTR AMP	111
2. ACOUSTIC SIM	111
3. BASS SIM.....	112
4. COSM COMP GTR	112
5. GTR SYNTH.....	112
6. ACOUSTIC GTR	112
7. BASS MULTI.....	113
8. COSM BASS AMP.....	113
9. COSM COMP BSS	113
BANK: MIC.....	114
10. VOCAL MULTI	114
11. VOICE TRANS	114
12. COSM COMP VCL	114
BANK: LINE	115
13. STEREO MULTI	115
14. LO-FI BOX.....	115
BANK: SIMUL	115
15. VO+GT AMP	115
16. VO+AC.SIM	116
17. VO+ACOUSTIC	116
Parameter List.....	117
Acoustic Guitar Simulator	117
Acoustic Processor	117
Bass Simulator	117
Chorus.....	117
Compressor	118
COSM Comp (compressor)/Limiter	118
De-esser	118
Defretter.....	118
Delay	119

Doubling.....	119
Enhancer.....	119
Equalizer.....	119
Flanger.....	120
Foot Volume.....	120
Guitar Synth.....	120
Harmonist.....	122
Lo-Fi Box.....	122
Noise Suppressor.....	123
Octave.....	123
Phaser.....	123
Pitch Shifter.....	123
Preamp.....	124
Ring Modulator.....	124
Slow Attack.....	125
Speaker Simulator.....	125
Tremolo / Pan.....	125
Voice Transformer.....	126
Wah.....	126
Mastering Tool Kit Parameter Functions.....	127
Setting Procedure.....	127
Algorithm.....	127
Parameter List.....	128
Equalizer.....	128
Bass Cut Filter.....	128
Enhancer.....	128
Input.....	128
Expander.....	129
Compressor.....	129
Mixer.....	130
Limiter.....	130
Output.....	130
Loop Effect Parameter Functions.....	131
Setting Procedure.....	131
Parameter List.....	132
CHORUS / DELAY / DBLN (Doubling).....	132
REVERB.....	132
Track EQ Parameter Functions.....	133
Setting Procedure.....	133
Parameter List.....	133

Section 5 Other Convenient Functions 135

Using a foot switch or expression pedal	136
When using a foot switch	136
When using an expression pedal	136
Tuning an instrument (Tuner)	137
Changing to the tuner	137
Explanation of the indications that appear while tuning	137
Tuning	138
Setting the reference pitch of the tuner	138
Copying difficult songs (Phrase Trainer)	139
Slowing down the speed (Time Stretch function)	139
Canceling the center sound (Center Cancel function)	139
Synchronizing with MIDI devices	141
MIDI Fundamentals	141
Using the rhythm guide to play an external MIDI sound module	141
Synchronizing playback with a MIDI sequencer	142
Synchronized playback with the BR-864 as the master	142
Setting the MTC offset	144
Using MMC	144
Operating MMC-compatible devices with the BR-864	144
Mixing the output from an external MIDI device with the output from your BR-864 (Audio Sub Mix)	146
Initializing the BR-864's settings	147
Initializing all the BR-864's settings	147
Initializing the system settings	147
Initializing the effect settings	148
Initializing the Rhythm Guide Arrangements/Patterns/Drum Kits	148
Initializing the Memory Card	149
Conserving battery power (Power Save)	150
Deactivating the power save function	150
Utility parameter list	151
About the System parameters	151
About the Sync parameters	151
About the Scrub parameters	152
About the effects Insert mode	153

Section 6 USB 155

Before Using USB (Overview).....	156
Compatible OS	156
Composition of data on memory cards	156
Connecting a computer	157
Backing up the BR-864's data	158
With Windows	158
With Macintosh	159
Using the BR-532's Data	159
Saving BR-864 track data in WAV/AIFF format (WAV/AIFF Export)	161
With Windows	161
With Macintosh	162
Loading WAV/AIFF files in BR-864 tracks (WAV/AIFF Import).....	164
With Windows	164
With Macintosh	165
Importing SMFs and creating patterns	167
With Windows	167
With Macintosh	168
Loading drum sounds from WAV/AIFF files.....	170
With Windows	170
With Macintosh	172

Section 7 Appendices 175

Arrangement / Pattern List	176
Preset Arrangement List	176
Preset Pattern List	177
Parameter List	178
Troubleshooting	181
Error Messages.....	183
MIDI Implementation	185
MIDI Implementation Chart.....	188
Specifications	189
Index	191
Track Sheet	198

Introduction to the BR-864

Features

Simple operation

The BR-864 is designed to be operated as easily as a cassette tape recorder, even by beginners.

Whether you are simply preparing a demo tape, or are getting ready to go to master with your first album, the simple operation of the BR-864 allows you to create digital recordings the very day you take it out of the box.

Digital audio workstation

All processes are fully digital

In addition to a digital mixer and digital recorder, the BR-864 contains four digital effects processors.

It is possible to perform all steps needed for recording, including editing, bouncing tracks, using effects, and mixing down, entirely within the digital realm, so there is no deterioration in the signal quality. In addition, by connecting digital devices like DAT recorder, MD recorder and CD recorder, you can do recording your data with full digital processing.

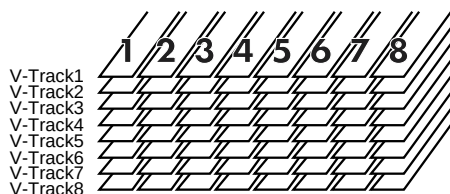
Using the USB connector also allows you to save the song data you create to a computer.

Equipped with V-Tracks

The BR-864 has eight audio recording tracks, which provides for simultaneous recording on two tracks, or simultaneous playback from eight tracks. Moreover, each track incorporates eight virtual tracks, called “V-Tracks,” for a total recording capability of $8 \times 8 = 64$ tracks! This increased versatility allows you to do things such as record numerous takes of a guitar solo, which you can later choose from when putting it all together. Also, while playing back eight tracks, you can use the bounce mode to bounce to a V-Track and perform stereo bouncing without needing to erase any data.

What are V-Tracks?

Each track consists of eight virtual tracks, and you can choose any one of these tracks for recording or playback. This means that you can record to up to a maximum of 64 tracks, and then select any eight of them to play back. These virtual tracks that make up the actual tracks are called “V-Tracks.”



MEMO

A “Track Sheet” is provided at the rear of this manual (p. 198), which you make copies of, and fill in when recording music to V-Tracks.

Rhythm Guide function

The “Rhythm Guide function” (p. 35, p. 90) makes it easy to capture phrases or musical ideas that come to mind. Simply select an appropriate rhythm pattern, and set the tempo.

In addition to the internal preset rhythm patterns already provided, you can also create your own original rhythm patterns.

By recording using the Rhythm Guide function, editing one measure at a time is greatly simplified.

Four versatile digital effects processors

The BR-864 contains four types of effect units.

The effects groups used for recording (insert effects), send and return (loop effects), tone shaping (Track EQ), and mastering (Mastering Tool Kit) stand as independent effects, and the effects other than the Mastering Tool Kit can be used simultaneously.

This means that the BR-864 does not require any external effect devices to produce a sophisticated song.

The BR-864 has many built-in simulations and effects, including amp modeling with COSM for a wide variety of insert effects. Many effects for vocal, keyboard, and guitar tracks are also included for a vast array of applications.

The loop effects include spatial effects such as chorus and reverb, which are vital for proper stereo mixdown.

The Track EQ is a built-in, two-band EQ whose utility is most fully exhibited in making tone adjustments during mixdown.

The Mastering Tool Kit allows you add compression to songs that have been mixed down and provides a variety of other effects.



For a more detailed explanation of insert and loop effects, refer to “What is an insert effect?” (p. 33), “What is a loop effect?” (p. 41), “Adjusting the tone (Track EQ)” (p. 40), and “What is a Mastering Tool Kit?” (p. 38) respectively.

What is COSM (Composite Object Sound Modeling)?

Technology that virtually reconstructs an actually existing structure or material using a different means is called “modeling” technology. COSM is proprietary Roland technology that creates new sounds by combining various sound modeling technologies.

Editing Functions

With the BR-864, you can perform editing operations such as copying, moving, and erasing, which cannot be done with multitrack recorders that use tapes. This means operations such as copying and repeating a multiple-bar phrase, moving a multiple-bar phrase to another track, and erasing the data of a track, whole or in part, can be performed with ease.

Non-destructive editing

Being a digital recorder, the BR-864 offers non-destructive editing. With non-destructive editing, after performing any editing and recording operations, you can still return your data to its previous state (undo and redo functions).



“Canceling an Operation (Undo/Redo)” (p. 55)

Quick movement to a point

You can assign a marker to any point in a track that you wish (locator function). If you assign markers to locations such as the end of the opening or the beginning of a solo, you will be able to move instantly to the point where you wish to begin listening.



“Registering time (Locator Function)” (p. 70)

Equipped with chromatic tuner (A0 to B6 sound range)

Your BR-864 is also equipped with a chromatic tuner so that you can tune your guitar or bass while it is still connected to the BR-864 (p. 137).

Phrase Trainer Function

When you play back a song you have recorded from the CD player or the MD player, you can slow down the tempo without changing the pitch. Also, you can remove the sound you hear at the center (such as vocals and guitar solo) from the song. (p. 139)

Full complement of input connectors (jacks)

Your BR-864 is equipped with the input jacks shown below.

GUITAR/BASS:

This high-impedance input jack allows you to directly connect your guitar or bass (accepts 1/4” phone plugs).

MIC:

These jacks allow a mic to be connected. Both standard TRS jacks (p. 21, p. 24) and XLR jacks are provided. A built-in microphone is also included, so you can perform recordings with the BR-864 even when you don’t have a microphone connected.

* The built-in microphone can be turned on or off (p. 32).

LINE:

These jacks accept stereo input from keyboards, CD players, and other devices at line level (RCA phono jacks).

For output, in addition to the LINE OUT jacks (stereo RCA phono jacks), optical DIGITAL OUT connectors are also provided for high-quality digital recording to digital audio recording devices (e.g., CD recorders and MD recorders).

USB:

Connecting your computer here allows you to exchange data between the BR-864 and a computer.

Two-way power supply allows you to record anywhere

You can use the BR-864 powered by batteries (six size AA dry cells) or with the AC adaptor.

And, thanks to its built-in microphone, you can make recordings anywhere and anytime you desire.

Memory cards supported by your BR-864

The BR-864 uses CompactFlash cards as the storage media for recording and playback.

The BR-864 uses 32 MB to 1 GB CompactFlash cards with a 3.3 V power supply.

NOTE

CompactFlash Type II cards are not compatible.

MEMO

CompactFlash cards are available at your nearest computer or digital camera shop.

(Recommended Products)

DELKIN DEVICES: eFilm / eFilmPRO Series

NOTE

CompactFlash products other than those recommended here may not function properly with the BR-864.

Formatting the memory card (CompactFlash)

CompactFlash cards bought at a computer shop, or ones previously used with a digital camera cannot be used as is with the BR-864.

These CompactFlash cards must first be initialized for use with the BR-864.

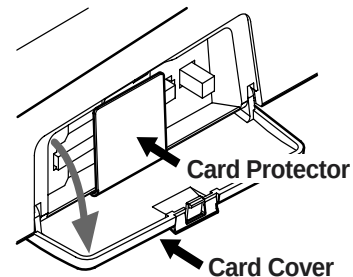
For more details regarding initializing, see p. 29, p. 149.

* CompactFlash and  are trademarks of SanDisk Corporation and licensed by CompactFlash association.

* BOSS Corporation is an authorized licensee of the CompactFlash™ and CF logo () trademarks.

How to remove the card protector

To prevent theft of the memory card (CompactFlash), the BR-864 is shipped from the factory with a card protector.

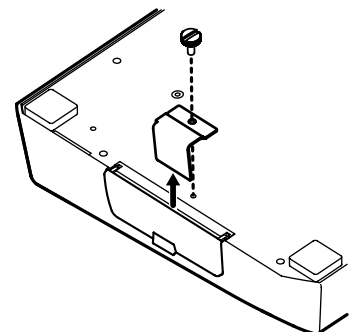


To remove the card protector, use the following procedure.

1. **Make sure the card cover is closed, then the BR-864 over.**

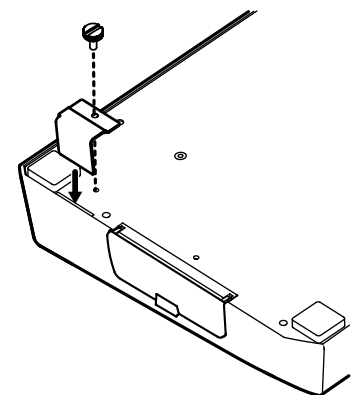
- * When turning the unit upside-down, get a bunch of newspapers or magazines, and place them under the four corners or at both ends to prevent damage to the buttons and controls. Also, you should try to orient the unit so no buttons or controls get damaged.
- * When turning the unit upside-down, handle with care to avoid dropping it, or allowing it to fall or tip over.

2. **Using a coin or flathead screwdriver, unscrew and remove the coin screw from the bottom panel.**



3. **Pull out the card cover in the direction indicated by the arrow.**

4. **To prevent loss of the card protector after it is removed, place it as shown in the figure. Insert the card protector in the slot as indicated by the arrow.**



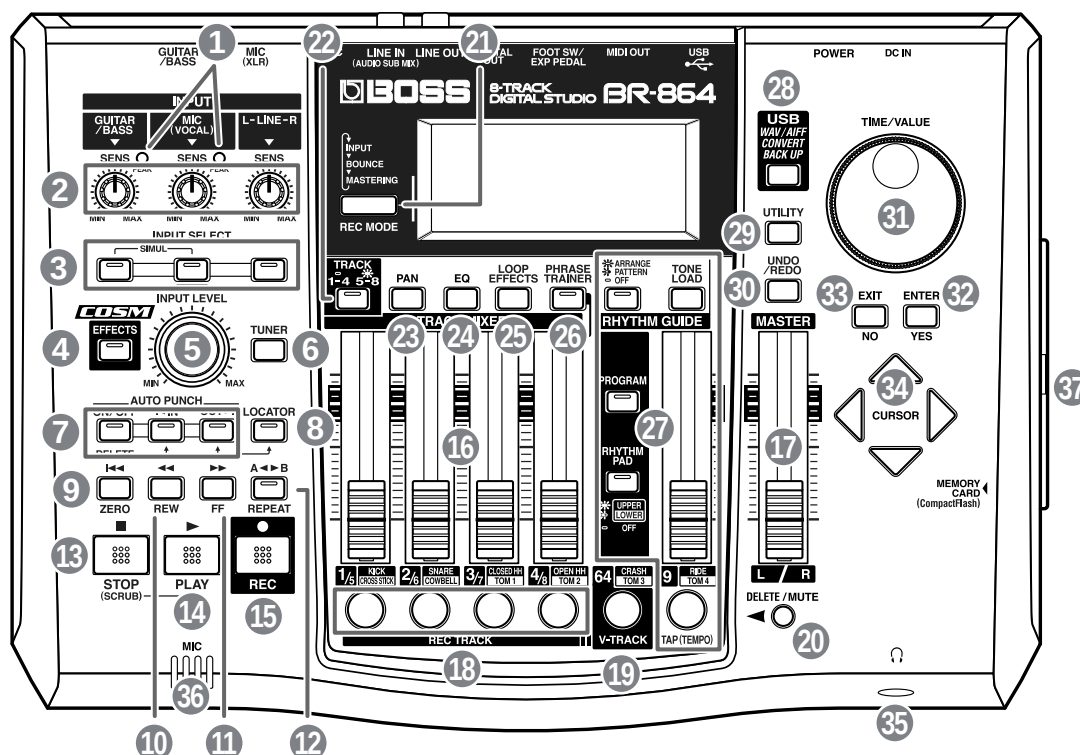
5. **Turn the BR-864 back over to its original position.**

NOTE

Should you remove the screws, make sure to put them in a safe place out of children's reach, so there is no chance of them being swallowed accidentally.

Panel Descriptions

Front Panel



1. PEAK indicator

This indicator shows how strong the input level is at the various input jacks (e.g., GUITAR/BASS and MIC).

This indicator lights at a level -6 dB lower than where sound distortion occurs. Adjust the input sensitivity with the SENS knob so that this indicator lights only occasionally, at those moments when you play your guitar (or other instrument) at its loudest.

2. SENS knob

Use this knob to adjust the sensitivity at the input jacks (e.g., GUITAR/BASS, MIC, and LINE).

3. INPUT SELECT buttons

Use these buttons to select the input source (input jack) that you wish to record. The indicator of the selected button will light. You can mute (silence) the input sound by pressing a button that is lit.

GUITAR/BASS:

For selecting either guitar or bass use of the GUITAR/BASS jack.

MIC:

For selecting either the MIC jack when a microphone is connected, or the internal microphone.

* You can turn on and off the internal microphone. (p. 32)

LINE:

For selecting the LINE jack (stereo) for the line inputs, such as keyboards or CD players.

SIMUL:

By pressing the GUITAR/BASS and MIC buttons simultaneously, you can record from both inputs at the same time.

* If the INPUT SELECT setting is changed, the insert effect bank (p. 33, p. 56) changes automatically.

4. EFFECTS button

Use this button to turn on and off the insert effects (p. 33, p. 56) or call up the screen for editing the various settings.

5. INPUT LEVEL knob

Use this knob to adjust the volume of the input source for recording.

- * If you use the INPUT LEVEL knob to turn down the volume of the input source during recording, the sound will be recorded in the audio track at a low volume, so that noise will be more apparent when you raise the volume of the audio track for playback. If you want to lower the sound of the input source that you are monitoring, lower the volume with the MASTER fader. To change the volume of the music being played back, use the TRACK fader for the respective tracks.

6. TUNER button

Use this button to turn on and off the tuner (p. 137).

7. AUTO PUNCH

This button is used to make settings for the automatic punch in / out function.

ON/OFF button:

This turns the auto punch-in / out function on / off. When this is on, the button indicator will light.

IN button:

For setting the auto punch-in location. Press this button to set the punch-in point. When set, the indicator on this button will light. After the punch-in location is set, you can press this button to automatically move to the punch-in location.

- * Press this button while holding down the ON/OFF button to clear the set punch-in location.

OUT button:

For setting the auto punch-out location. Press this button to set the punch-out location at the current location in the track. When set, the indicator on this button will light. After the punch-out location is set, you can press this button to automatically move to the punch-out location.

- * Press this button while holding down the ON/OFF button to clear the set punch-out location.

8. LOCATOR button

Use this button to store any location that you desire. Then, by pressing this button, you can automatically move to that location.

When a location is set, the indicator on this button will light and you will jump to the location each time this button is pressed.

- * Press this button while holding down the AUTO PUNCH ON/OFF button to clear the set location.

9. ZERO button

Moves you to the time location 00:00:000.0.

10. REW button

The song will rewind while you hold down the button.

11. FF button

The song will fast-forward while you hold down the button.

12. REPEAT button

You can specify a region that you wish to hear, and hear it repeatedly (p. 49).

This feature is useful if you want to repeatedly play back the recording between the punch-in and out locations (p. 51) until you are satisfied or use the phrase trainer (p. 139) to try to copy a difficult phrase recorded from a CD or the like.

13. STOP button

Stops recording or playback of the song.

14. PLAY button

Plays back songs. When [REC] is pressed and the REC indicator is flashing, press [PLAY] to start recording. During recording or playback, the indicator on the button lights in green.

15. REC (Recording) button

This is the Record button. In addition to the Recording operation, it is also used for manual punch-in / out. While in recording standby, the indicator on this button flashes in red, and during recording, it lights in red.

16. AUDIO TRACK MIXER fader 1-4/5-8

For controlling the volumes of each track during playback.

- * Hereafter, the AUDIO TRACK MIXER faders shall be referred to as the "TRACK faders."

17. MASTER fader

Controls the overall volume of the BR-864.

18. REC TRACK (Recording Track) buttons 1-4/5-8

Use these buttons to select to which track you will record. The button of the track selected will flash in red and then light in red when recording begins. When recording is finished, the button of the selected track will light alternately in orange and green.

The relationship between the indicator and the track conditions is given below.

Off:

This track contains no recorded data.

Green:

An audio track that contains recorded data.

Flashing in red:

The track is selected as the recording destination, and is in recording standby.

Red:

This track currently being recorded.

Lighting alternately in orange and green:

This track contains recorded data and is selected for recording.



During creation of Rhythm Guide patterns (p. 96), a rhythm instrument is assigned to each button.

19. V-TRACK button

Use this button to call up the screen for selecting a V-Track.



“What are V-Tracks?” (p. 14)

“Changing V-Tracks” (p. 47)



During creation of Rhythm Guide rhythm patterns (p. 96), the V-TRACK button is used to input rhythm instruments.

20. DELETE/MUTE button

By holding down this button and pressing a REC TRACK button whose indicator is lit in green and orange alternating or green, you can mute that track during playback, regardless of the position of its TRACK fader (p. 39). When you repeat the same action, muting will be defeated. While muted, the REC TRACK button of that track will flash in green and orange alternating or green.

* If a recording track was muted, muting will be defeated when recording ends.



During creation of Rhythm Guide patterns (p. 96), you can delete rhythm sounds you have input by holding down this button and pressing the REC TRACK button.

21. REC MODE (Recording Mode) button

This button is used for selecting the recording mode.

- Basic recording (p. 37, p. 46)
- Bounce (Putting multiple tracks together) (p. 42, p. 60)
- Mastering (p. 43, p. 65)

22. TRACK button

This switches Tracks 1-4 and 5-8.

The button indicator is lit when Tracks 5-8 are selected.

23. PAN button

Pressed to access a screen where you can set the pan (left / right location of the sound) for the playback of each track or for the input sound (p. 40, p. 47).

24. EQ (Equalizer) button

This adjusts the tone (Low, High) for each track (p. 40, p. 64).

25. LOOP EFFECTS button

Use this button to call up the screen for setting the send level of each track respective to the loop effects (p. 41, p. 62), switching between reverb and chorus, setting the various parameters, and more.



“Using the Loop Effects / Track EQ” (p. 62)

“Loop Effect Parameter Functions” (p. 131)

26. PHRASE TRAINER button

Use this button to perform the settings for the phrase trainer function.

When using the phrase trainer, you can turn on or off the center cancel function (for removing vocals at the center), or the time stretch function (for slowing down playback).



“Canceling the center sound (Center Cancel)” (p. 139)

“Slowing down the speed (Time Stretch Function)” (p. 139)

27. RHYTHM GUIDE

Here you can make settings for the Rhythm Guide function.

ARRANGE/PATTERN/OFF button:

Pressed to cycle the Rhythm Guide function through the available selections: Arrangement → Pattern → Off.

TONE LOAD button:

This calls up the screen for the rhythm tones Tone Load function.

RHYTHM GUIDE fader:

Adjusts the Volume of the Rhythm Guide.

PROGRAM button:

This calls up the screen for programming arrangements and patterns.

RHYTHM PAD button:

This button switches the TRACK button, V-TRACK button, and TAP button functions to rhythm input.

TAP (TEMPO) button:

By tapping this button, you can set the tempo for the rhythm guide.



During creation of Rhythm Guide patterns (p. 96), the TAP button is used to input rhythm instruments.

28. USB button

Press this to call up the function for transferring data between the BR-864 and your computer when the USB connector is used.

29. UTILITY button

This button calls up various functions offered by your BR-864, such as track editing, song management, and memory card operations.

30. UNDO/REDO button

For undoing the last-performed recording or editing operation and returning the data to its previous state. By pressing this button once again, you can bring back the canceled recording or re-execute the editing operation (p. 55).

31. TIME/VALUE dial

You can use this dial to shift the current position within a song (e.g., fast forwarding and rewinding). It is also used to change the values of the various function settings.

32. ENTER/YES button

Press this button to confirm a selection or a value being entered.

33. EXIT/NO button

Press this button to return to the previous screen or cancel the last entry.

34. CURSOR buttons

Press these buttons to move the cursor within the screen.

35. Headphones jack (🎧)

Headphones (sold separately) are connected here. When headphones are connected, the same output as that from LINE OUT can be heard from the headphones.

* The headphone volume is adjusted with the MASTER fader.

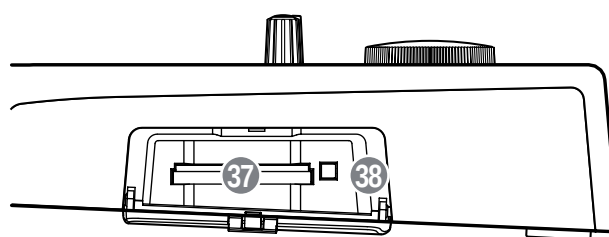
36. MIC (Internal microphone)

This microphone can be used for recording with the BR-864.



“Press the INPUT SELECT button of the instrument that you want record” (p. 31)

“Turning off the internal microphone” (p. 32)



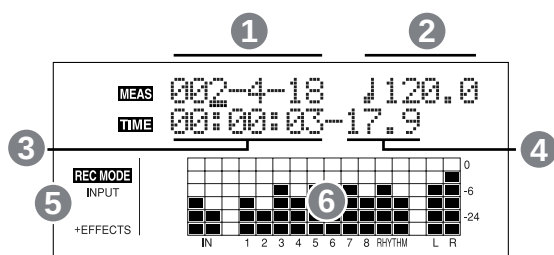
37. MEMORY CARD slot

This slot is where memory cards (CompactFlash) are inserted when you want to save data. You cannot record unless you have a memory card inserted here.

38. Eject button

Press this button to eject the memory card.

Display



Displays the menu screen, parameter setting screen, or other information, depending on the type of settings being made. If the screen is difficult to view, see “Adjusting the Display Contrast” (p. 26).

1. MEAS (MEASURE)

Displays the current position within the song. Indicated from left to right are the measure, beat, and clock.

2. TEMPO

The Rhythm Guide tempo is indicated here.

3. TIME

Displays the time of the current position of the song (hours-minutes-seconds).

4. FRAME

Displays the frame number of the current position of the song.

At the factory settings, one second is set to 30 frames (non-drop). This is one type of a specification known as MTC (MIDI Time Code), and when you use the BR-864 to play in synchronization with another MIDI device, you will need to set both devices to the same MTC type.



“Synchronizing playback with a MIDI sequencer” (p. 142)

5. REC MODE

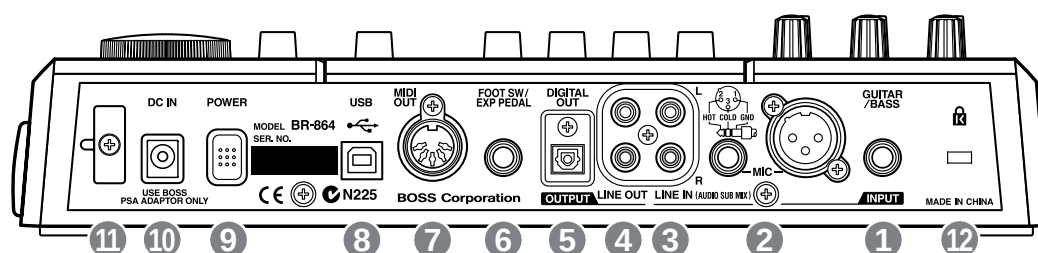
The recording mode is indicated here.

6. Level Meter

During play mode, the volume levels of instruments being input, and volume levels of each track are displayed.

The levels displayed are the levels after the adjustments are made with the INPUT LEVEL knob and TRACK fader (i.e., post fader). You can select the level meter to display each type of level being set.

Rear Panel



1. GUITAR/BASS jack

High-impedance input jack to directly connect your guitar or bass.

2. MIC jack (TRS/XLR types)

These jacks allow a mic to be connected. Both standard TRS jacks (p. 24) and XLR jacks are provided.

* If microphones are connected to both jacks, the TRS jack is given priority.

3. LINE IN jack

These are input jacks for analog audio signals. These jacks are used to connect CD players and other audio devices and keyboards, rhythm machines, and other external sound modules.

4. LINE OUT jack

These are output jacks for the analog audio signal. You can connect tape recorders, or other recording devices to record the output analog signal from the BR-864.

5. DIGITAL OUT connector

Optical connector for outputting digital audio signals. The same sound that is output from LINE OUT is also output from DIGITAL OUT. You can connect a DAT recorder or CD recorder to this connector and make digital recordings of the BR-864's output.

6. FOOT SW/EXP PEDAL jack

This is an input jack for connecting a separately sold foot switch (BOSS FS-5U, Roland DP-2) or expression pedal (BOSS Roland EV-5, BOSS FV-300L).

By using this FOOT SW jack, you can start/stop playback, punch in/out, and more.

When an expression pedal is used, you can control the depth of effects with your foot.



“Using a foot switch or expression pedal” (p. 136).

7. MIDI OUT connector

Connector for sending MIDI data. Connect it to the MIDI IN connector of an external MIDI device (rhythm machine or sound module).

8. USB connector

This is the connector for connecting your computer to the BR-864 with a USB cable.

9. POWER switch

This is the power switch. It turns the power of the BR-864 on/off.

10. DC IN (AC Adaptor) jack

Connect the AC adaptor (PSA-series; optional) to this jack.



You must use only the PSA-series AC adaptor. Use of any other adaptor may cause overheating or malfunctions.

11. Cord Hook

Wrap the cable around this hook so that the AC adaptor cable is not pulled out accidentally.

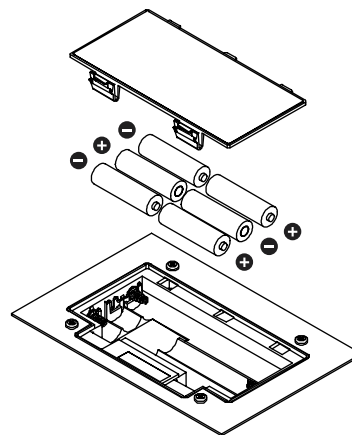
- * If the AC adaptor is disconnected during operation, your important recorded data may be lost.

12. Security Slot (K)

<http://www.kensington.com/>

Inserting batteries

1. Make sure that the power of the BR-864 is turned off.
2. Remove the battery cover on the rear panel.
 - * When turning the unit upside-down, get a bunch of newspapers or magazines, and place them under the four corners or at both ends to prevent damage to the buttons and controls. Also, you should try to orient the unit so no buttons or controls get damaged.
 - * When turning the unit upside-down, handle with care to avoid dropping it, or allowing it to fall or tip over.
3. Being careful not to reverse the polarity (+/-), insert six AA dry-cell batteries into the battery compartment.
 - * BOSS recommends using longer-life alkaline batteries.
 - * Do not mix new batteries with partially used batteries, and do not mix batteries of differing types.
 - * Do not use rechargeable batteries.
4. Close the battery cover.



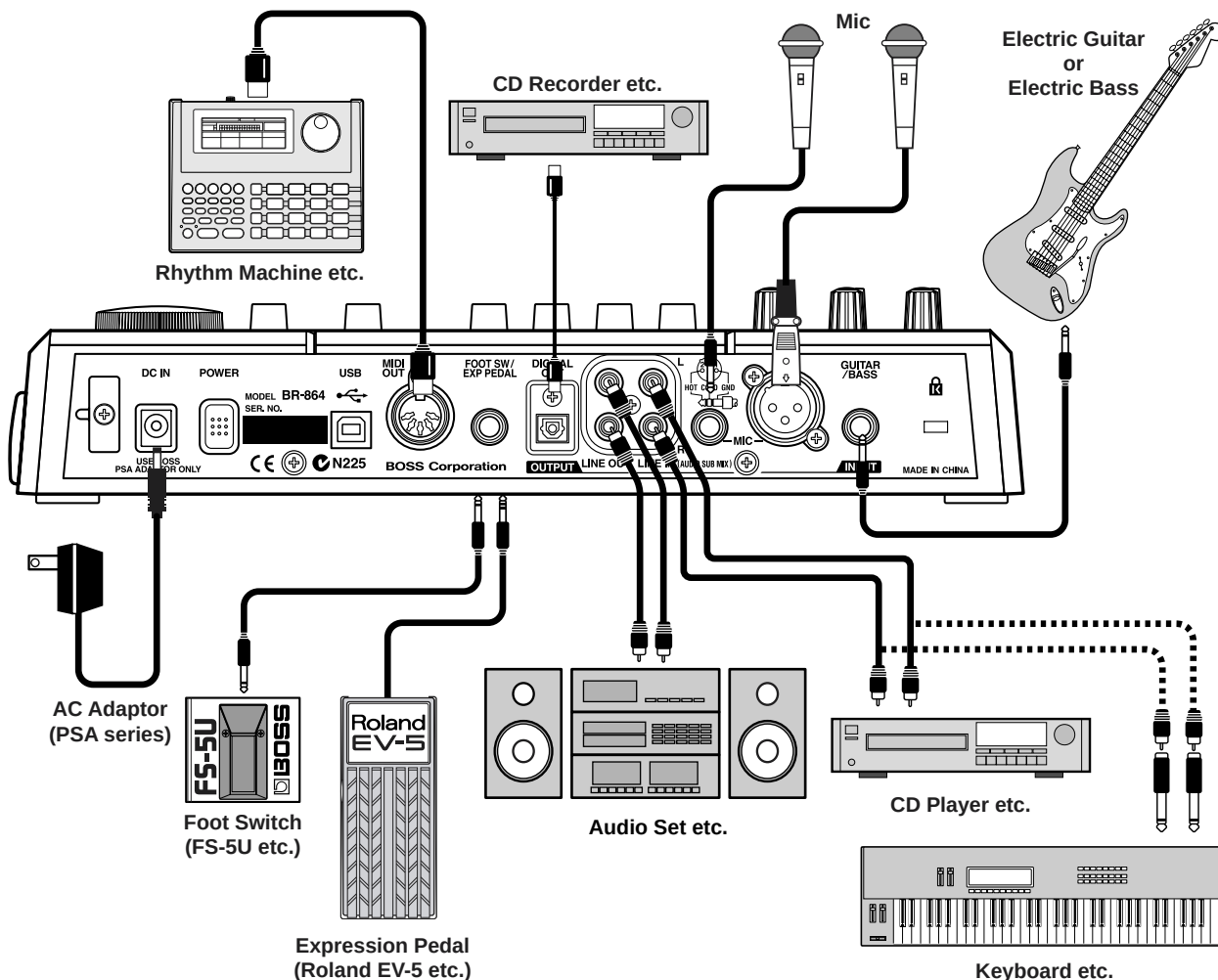
When the battery power becomes low, “Battery Low” appears in the display. When this message appears, replace the existing batteries with new ones as soon as possible.

Quick Start

Listening to the demo songs

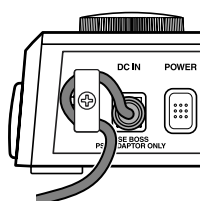
(1) Connecting peripheral devices

Make connections as shown in the diagram below. When making any connections, make sure that all devices are turned off.



NOTE

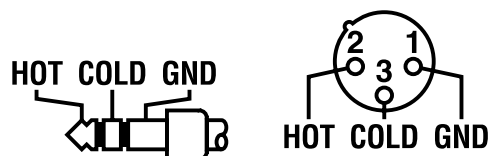
- To prevent malfunction and /or damage to speakers or other devices, always turn down the volume, and turn off the power on all devices before making any connections.
- To prevent the inadvertent disruption of power to your unit (should the plug be pulled out accidentally), and to avoid applying undue stress to the AC adaptor jack, anchor the power cord using the cord hook, as shown in the illustration.



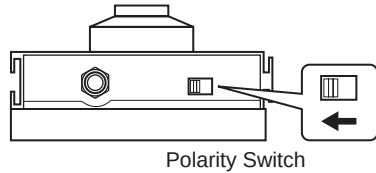
- Feedback could be produced depending on the location of microphones relative to speakers. This can be remedied by:

1. Changing the orientation of the microphone(s).
2. Relocating microphone(s) at a greater distance from speakers.
3. Lower the volume.

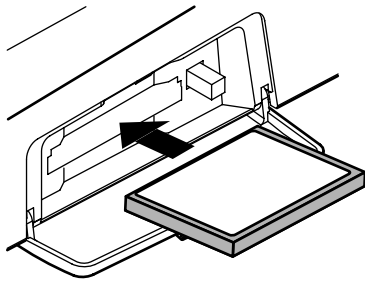
* Two types of MIC inputs are included, TRS phone type jacks compatible with balanced input, and XLR type connectors. The pin assignment for the MIC jack is as shown below. Before making any connections, make sure that this pin assignment is compatible with that of all your other devices.



- * When using the FS-5U foot switch (sold separately), set the polarity switch as shown below. If the polarity switch is not set correctly, the foot switch may not operate properly.



- * If using an expression pedal (EV-5 or FV-300L), set the MIN volume level to "0."
- Insert the memory card (CompactFlash) with the gold-colored contacts facing downward (the side without contacts should be facing upward).
- * Carefully insert the memory card all the way in-until it is firmly in place.
- * Do not touch the contacts of the memory card or allow them to become dirty.



Before inserting the memory card, be sure to first turn off the BR-864. If a memory card is inserted when the power is turned on, the data in the memory card may be destroyed, or the memory card may become unusable.

(2) Turn on the BR-864

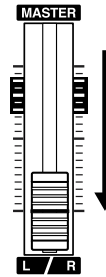
Once the connections have been completed, turn on power to your various devices in the order specified. By turning on devices in the wrong order, you risk causing malfunction and /or damage to speakers and other devices.

1. Before you turn the power on, make sure of the following points.

- ☐ Are all external devices connected properly?
- ☐ Is the volume on the BR-864 and all other devices completely lowered?
- ☐ Is the memory card inserted?

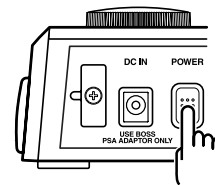
- * The BR-864 is shipped with a memory card already inserted in the slot.

2. Lower the MASTER fader on the BR-864.



3. Turn on the device connected to an input jack (i.e., GUITAR/BASS, MIC, or LINE IN).

4. Turn on the POWER switch located on the rear panel.



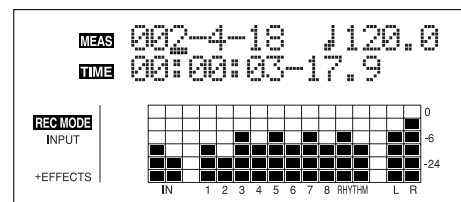
- * Always make sure to have the volume level turned down before switching on power. Even with the volume all the way down, you may still hear some sound when the power is switched on, but this is normal, and does not indicate a malfunction.
- * This unit is equipped with a protection circuit. A brief interval (a few seconds) after power up is required before the unit will operate normally.

5. Turn on the device connected to the output jack (i.e., LINE OUT or DIGITAL OUT).

If you are using the AC adaptor, make sure that the AC adaptor does not become unplugged during operation. If the AC adaptor becomes unplugged accidentally, the recorded data may become damaged.

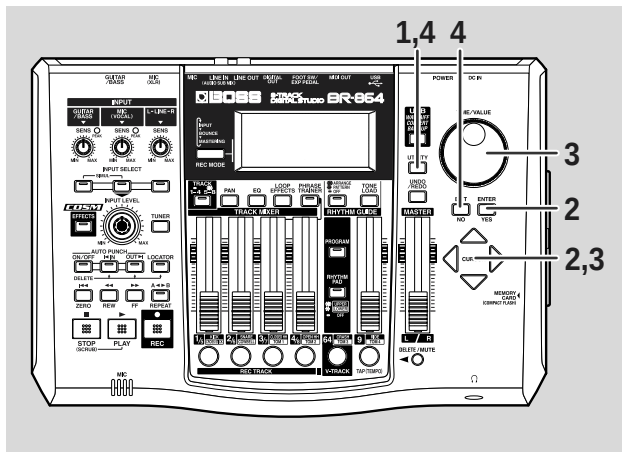
Play Screen

The Play screen is the most fundamental screen of the BR-864, and is the first screen that appears when the BR-864 is turned on (see below).

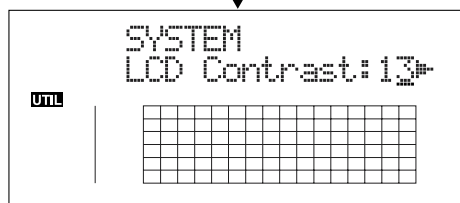
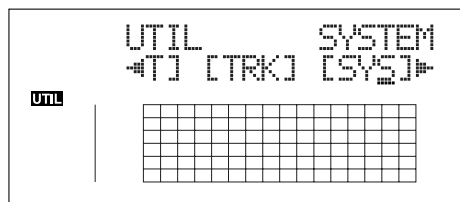


Adjusting the Display Contrast

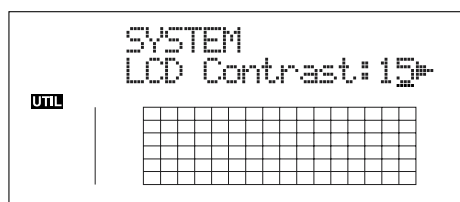
Depending on where the BR-864 is situated, the display contents may be difficult to read. If this is the case, perform the procedure given below to adjust the contrast (1 to 32).



1. Press [UTILITY].
2. Press CURSOR [◀] [▶] to move the cursor to “SYS,” and press [ENTER].



3. Press CURSOR [◀] [▶] to select “LCD Contrast,” and adjust the contrast with the TIME/VALUE dial.



4. After completing the adjustment, press [UTILITY] (or press [EXIT] repeatedly) to return to the Play screen.

* During updating, “Keep power on!” appears in the upper line of the display, while the lower line shows what is being processed.



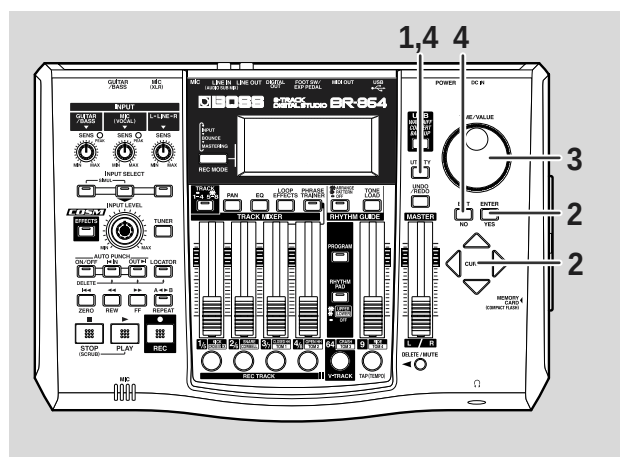
You can turn the TIME/VALUE dial while pressing [UTILITY] to adjust the contrast. Use each procedure as appropriate.

(3) Listening to a demo song

Selecting a song

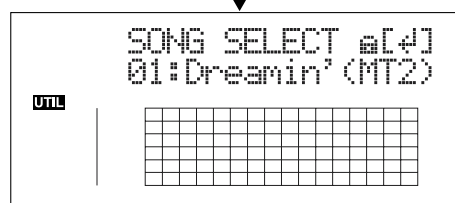
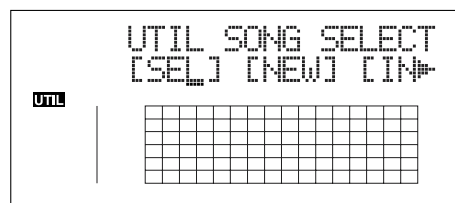
Upon power-up, the song that was selected before the power was turned off is selected, and the data of that song is loaded. As soon as the data has been loaded, the Play screen appears in the display.

To listen to a demo song, follow the procedure given below.



1. Press [UTILITY].
2. Press CURSOR [◀] [▶] to move the cursor to “SEL,” and press [ENTER].

The Song Select screen appears.



3. Turn the TIME/VALUE dial to select “01:Dreamin’.”

Title	Composer	Copyright
Dreamin’	Yutaka Nakano	© 2003, BOSS Corporation

4. Press [ENTER].

■ If you have changed the recording or editing

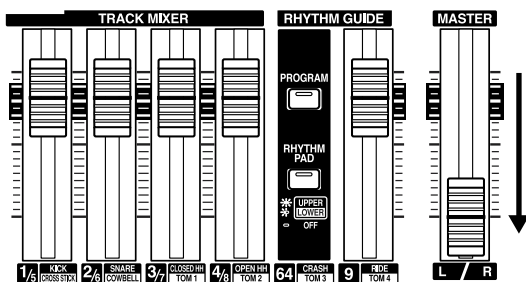
Since the BR-864 automatically updates the recorded data and operation content if the recording or editing have been changed, you do not need to perform any special operations for saving.

During updating, “Keep power on!” appears in the upper line of the display, while the lower line shows what is being processed.

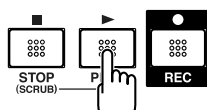
* If you try to record or edit data using a protected demo song, “Protected!” appears.

Playing Back a Song

1. Move the TRACK faders 1/5–4/8 and the RHYTHM GUIDE fader to the positions shown in the figure below, and lower the MASTER fader.



2. Press [PLAY].



The song starts. Slowly increase the MASTER fader and adjust the volume to the desired level.

NOTE

Use of the demo song supplied with this product for any purpose other than private, personal enjoyment without the permission of the copyright holder is prohibited by law. Additionally, this data must not be copied, nor used in a secondary copyrighted work without the permission of the copyright holder.

MEMO

By adjusting the TRACK faders, you can listen to the individual sounds recorded to each track one at a time or listen to them at the balance you desire.

Press [FF] to fast-forward the song and press [REW] to rewind the song. Press [ZERO] to move to the time location 00:00:00-00.0.

In addition to the procedures given above, you can also change your current position in the song using the procedures given below.

Changing the current position

Elapsed time display

The value given at “TIME” in the display shows the elapsed time into the song using MTC (MIDI time codes) and is expressed as follows: hours-minutes-seconds-frames-sub frames.

The time code specifications can differ depending on the device. To synchronize operation with another device using MTC, you will first need to match the time code specifications of both devices. At the factory settings, one second is set to 30 frames (non-drop) (p. 142).

Moving to the start of a play

To move to the time where the first sound of a song is recorded, press and hold [STOP] and press [REW].

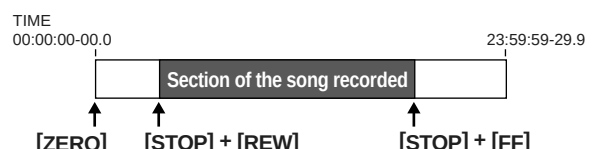
Each V-Track of the selected track is checked and you move to the time of the first recorded sound for the song.

Press [ZERO] to move to the time location 00:00:00-00.0.

Moving to the end of a play

To move to the time where the last sound of a song is recorded, press and hold [STOP] and press [FF].

Each V-Track of the selected track is checked and you move to the time of the last recorded sound for the song.



Moving through a song using hours, minutes, seconds, frames, or sub frames

Press [] [] to move the cursor to hours, minutes, seconds, frames, or sub-frames display, and turn the TIME / VALUE dial to change the current time in the song.

Moving through a song in measures or beats

The current position's measure–beat–clock are displayed at the location “MEAS” (measure) in the display.

* *For the demo songs, a Arrangement (p. 35, p. 90) has already been created and it is set so that measure, beat, clock, and song is properly synchronized.*

Press [] [] to move the cursor to “measure” or “beat” display, and turn the TIME / VALUE dial to change the current measure or beat in the song.

* *you cannot move the cursor to Clock (cannot be altered).*

(4) Turning off the power

1. Make sure that playback of the song is stopped.



Always make sure that the recorder is stopped before turning off the power to the BR-864. Turning off the power while recording or playback is in progress may result in the deletion of (song) data, mixer settings, and / or effect patch data.

2. Turn off the power to each device in the reverse order used for powering up (p. 25).

3. Turn the BR-864's POWER switch off.

Recording / playing back a song

(1) Preparing the memory card

The BR-864 writes the recorded data directly to the inserted memory card. Therefore, for recording or playback, the memory card must be inserted.



“Memory cards supported by your BR-864” (p. 16)

Inserting the memory card



Before inserting the memory card (CompactFlash), be sure to first turn off the BR-864. If a memory card is inserted when the power is turned on, the data in the memory card may be destroyed, or the memory card may become unusable.

1. Insert the memory card into the memory card slot.

The supplied memory card still has some remaining space; however, for extended recording, you will need to erase some of the demo song or prepare a new memory card (64 MB or greater is recommended).

* The demo songs are protected.

To delete the demo songs, first remove the protections, then carry out the deletion.



“Protecting a song (Song Protect)” (p. 85)

“Erasing songs (Song Erase)” (p. 83)

Turn on the power

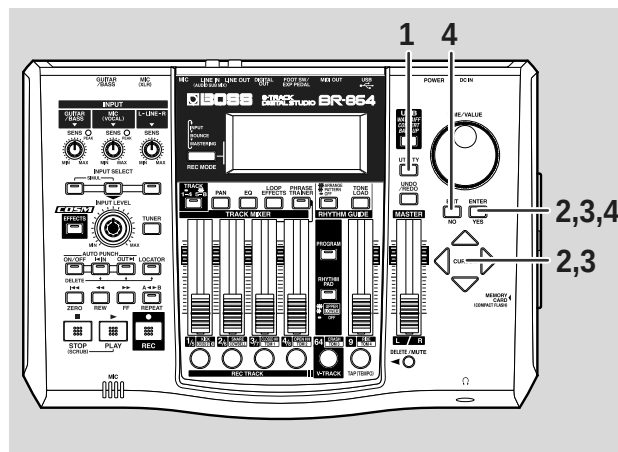
Use the procedure described in “Turn on the BR-864” (p. 25).

Formatting the memory card (initialize)

* This is not necessary for memory cards that have already been used with the BR-864.

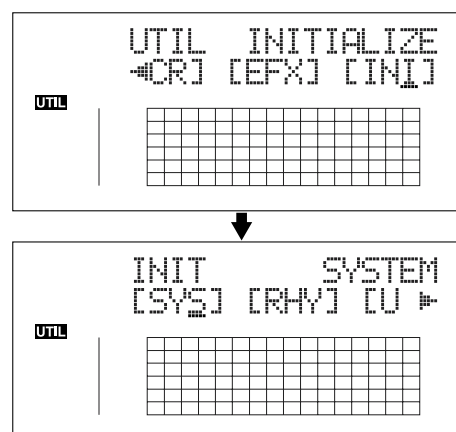
Newly purchased memory cards, or memory cards that have been used previously with a computer will need to be prepared so they can be used with the BR-864.

Carry out the following steps in the order given to complete the procedure (this preparation process is called “Initializing”).



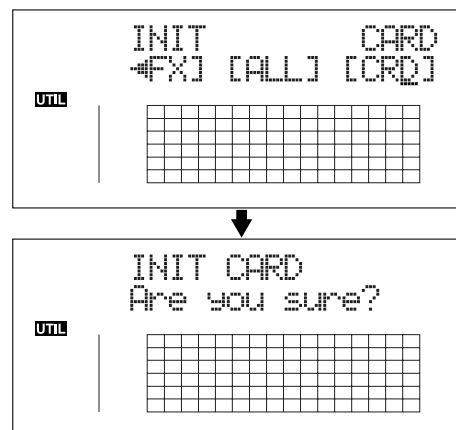
1. Press [UTILITY].

2. Press CURSOR [◀] [▶] to move the cursor to “INI,” and press [ENTER].



3. Press CURSOR [◀] [▶] to move the cursor to “CRD,” and press [ENTER].

“Are you sure?” appears.



4. To continue with the initializing, press [ENTER] (YES).
To cancel the operation, press [EXIT] (NO) (or [UTILITY]).

When [ENTER] (YES) is pressed, initializing begins.

When the initializing has been completed, "Completed!" appears in the display.

"Keep power on! Song creating..." then appears in the display, and a new song is automatically created.

In this case, the data type selected is HiFi (MT2).

When creation of the song is finished, the play screen returns to the display.

- * Depending on the capacity of the memory card, initializing may take more than ten minutes to complete. This is not a malfunction. The progress of the initializing is shown in the display. Do not turn off the BR-864 until the initializing has been completed.



Do not remove the memory card or turn off the BR-864 while the display shows "Keep power on!" Doing so can destroy the data on the memory card and/or render the memory card itself unusable.

(2) Select the song to record

When the memory card contains more than one song, the song that was recorded last is automatically selected.

To record a new song, follow the procedure given below.

Recording a new song

About data types

When you record a new song, the BR-864 allows you to set the data type. This enables you to select the combination of audio quality and recording time that is most suitable for the material you are recording. The following data types can be selected.

- * The data type of a song cannot be changed after it is created.

HiFi (MT2) (multitrack 2):

For high-quality recordings. This data type is recommended when you will be doing a lot of track bouncing. Normally you should select this type. Use this type for most of your recordings.

STD (LV1) (live 1):

For recordings that will take longer than what can be provided with the MT2 data type. This is the most suitable setting for recording live performances.

LONG (LV2) (live 2):

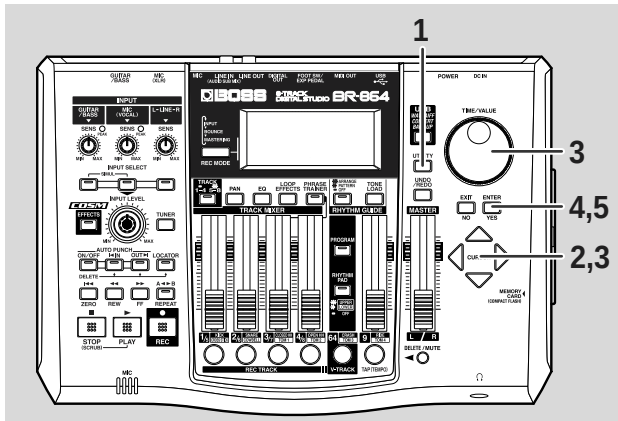
Of the three data types, this provides the longest recording time. This is convenient when the card has little recording capacity.

Recording time

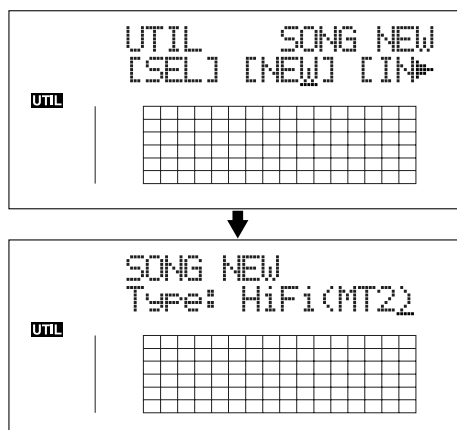
The recording times possible for each data type on one memory card are given below (when recording one track).

Data type	Recording time (times approximate)		
	HiFi (MT2)	STD (LV1)	LONG (LV2)
32 MB	16 min.	19 min.	24 min.
64 MB	32 min.	39 min.	49 min.
128 MB	65 min.	78 min.	98 min.
256 MB	130 min.	156 min.	196 min.
512 MB	260 min.	312 min.	392 min.
1 GB	520 min.	624 min.	784 min.

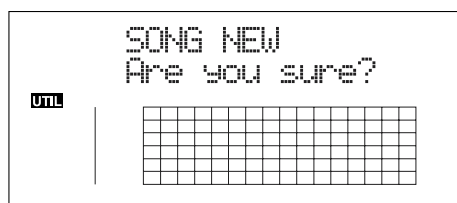
- * The recording times shown above are approximate. Depending on the number of songs, the allowable recording time may decrease.
- * The recording times shown above are for when only one track is used. For example, if you record on all eight tracks, the recording time for each track will be 1/8th of the time shown above.
- * The CompactFlash memory cards supported by your BR-864 are 32 MB to 1 GB CompactFlash cards for use with a 3.3 V power supply voltage.



1. Press [UTILITY].
2. Press CURSOR [◀][▶] to move the cursor to “NEW,” and press [ENTER].
“Type” appears in the display.



3. Turn the TIME/VALUE dial to select the desired data type.
* The BR-864 uses a sample rate of 44.1 kHz. It is not possible to change the sample rate.
4. Press [ENTER].
“Are you sure?” appears.

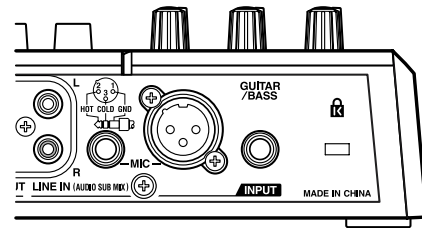


5. Press [ENTER].
When the new song is ready, you are returned to the Play screen.
* During updating, “Keep power on!” appears in the upper line of the display, while the lower line shows what is being processed.

(3) Connecting instruments

Choose which jack you will use to connect your instrument

Your BR-864 is equipped with a number of input jacks to match the type of instrument that you will connect. Select an instrument appropriate for your purposes.



GUITAR/BASS:

An electric guitar or bass can be connected to this jack. Since this is a high-impedance input, a guitar or bass can be connected directly.

MIC:

These jacks allow a mic to be connected. Both standard TRS jacks and XLR jacks are provided.

The standard TRS type allows for both balanced and unbalanced connections.

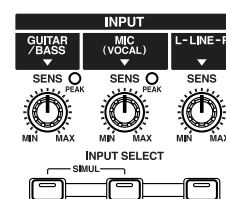
- * If both jacks are being used, the TRS jack is given priority.
- * If you are recording an electric acoustic guitar using a shielded connection, use the GUITAR/BASS jack.

LINE:

When connecting to the output of a CD player, cassette player, or other audio device, or to a rhythm machine, external sound module, keyboard, or other sound source, use the stereo input jacks.

Press the INPUT SELECT button of the instrument that you want to record

Select the input source to record. The indicator of the selected button will light.



[GUITAR/BASS]

Select to record the instrument connected to the GUITAR/BASS jack.

Recording/playing back a song

[MIC]

Select to record the signal from a microphone connected to the MIC jack or from the internal microphone.

When the MIC indicator for the INPUT SELECT button is lit, you can use both the microphone connected to the MIC jack and the internal microphone simultaneously.

- * Your BR-864 is shipped with its internal microphone turned on. When not using the internal microphone, be sure to turn it off (see next section).

[LINE]

Select this when you wish to record the sound of an instrument or CD player connected to the LINE jacks.

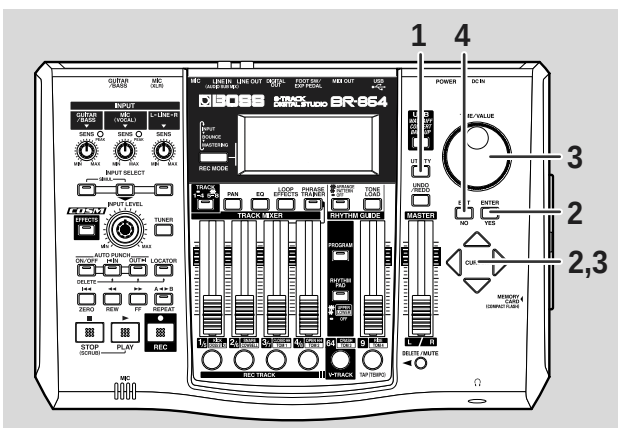
[SIMUL]

To record the vocal and guitar at the same time, press [GUITAR/BASS] and [MIC] simultaneously. Both indicators light, telling you that simultaneous recording is now possible.

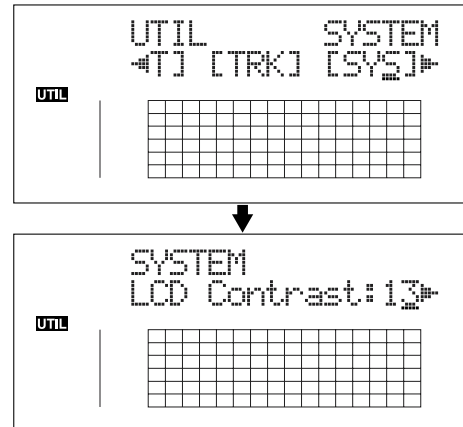
- When two recording tracks are selected, the GUITAR/BASS is recorded to Track 1, 3, 5, 7, and the MIC is recorded to Track 2, 4, 6, 8.
- When one recording track is selected, the GUITAR/BASS and MIC are mixed and then recorded.

Turning off the internal microphone

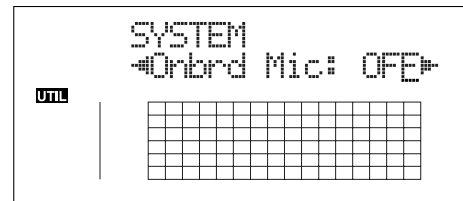
To use only the microphone connected to the MIC jack, you must first turn off the internal microphone.



1. Press [UTILITY].
2. Press CURSOR [◀] [▶] to move the cursor to “SYS,” and press [ENTER].



3. Press CURSOR [◀] [▶] to select “Onbrd Mic,” and turn off the microphone with the TIME/VALUE dial.

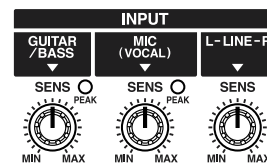


4. Press [UTILITY] (or press [EXIT] repeatedly) to return to the Play screen.

- * During updating, “Keep power on!” appears in the upper line of the display, while the lower line shows what is being processed.

Adjusting the input sensitivity

When input from GUITAR/BASS or MIC is selected, adjust their input sensitivity with the relevant SENS knob.



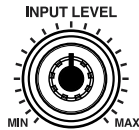
HINT

In order to record at a good sound level, you should adjust the input levels so that the PEAK indicator lights momentarily when a guitar is strummed strongly or vocals are sung loudly.

Adjusting the input level

Adjust the volume of the input source for recording.

1. **Lower the MASTER fader.**
2. **Turn the INPUT LEVEL knob to its center position and then slowly increase the MASTER fader.**

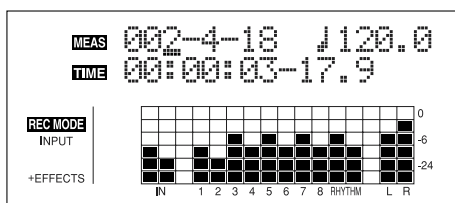


At this time, use the INPUT LEVEL knob to adjust the input level so that the level changes in the -12 (between -24 and -6)–0 dB range of the “IN” level meter.

The volume level is adjusted with the MASTER fader and INPUT LEVEL knobs.

Level meter display

This shows the volume levels for each track.



IN:

The level meter shows the input from INPUT.

1–8:

The level meter shows the output of Tracks 1–8.

RHYTHM:

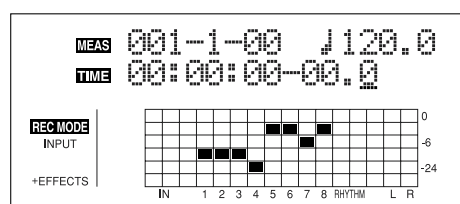
The level meter shows the output of Rhythm Guide.

LR:

The Level meter shows the post-MASTER fader output level. When monitoring the sound with headphones, use the MASTER fader to adjust the volume to the level you desire.

Fader position display

When you hold down [TRACK], the current positions of the TRACK faders (1–8) are shown in the display.



Current positions of the TRACK faders (1–8)

(4) Using insert effects

The BR-864 comes with four onboard effects processors: an insert effect, loop effects, track EQ, and mastering tool kit. Below is an explanation of the operations related to the insert effects.

What is an insert effect?

An effect added directly to a specific signal (with the BR-864, this refers to the instrumental sounds from an INPUT jack) is called an “insert effect.” The effect pedals that a guitarist connects between his guitar and amp are a type of insert effect. Loop effects, on the other hand, are effects connected to the send / return jack of mixers and other similar devices. (refer to p. 41)

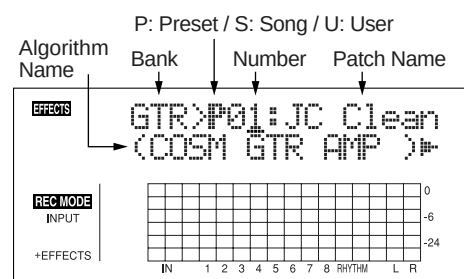
Switch effect patches

The BR-864 provides numerous effects for vocals, guitar, etc., and two or more of these effects can be used simultaneously. Such a combination of effects (i.e., the types of the effects used and the order in which they are connected) is called an “algorithm.”

Each effect in an algorithm offers a certain number of parameters, which allow the sound to be altered (similar to tweaking the knobs on a stomp pedal). The algorithm and its parameter settings are bundled into units called “effect patches.”

By changing the effect patch, you can simultaneously change the stored effect combinations, their on / off status, and the parameter settings, and completely change the sound.

1. **Press [EFFECTS] to display the currently selected effect patch.**



Your BR-864 allows you to automatically select the most suitable “banks” by pressing an INPUT SELECT button. For example, pressing the [GUITAR / BASS] INPUT SELECT button changes you to a guitar bank patch, and pressing [LINE] changes you to a line bank patch. Banks are a collection of effect patches.

GTR:

Effect patches for use with guitars.

MIC:

Effect patches for use on the sound from the MIC input (i.e., vocals).

LIN (LINE):

Effect patches for use on the sound from CDs, MDs, and other external devices from the LINE input.

SML (SIMUL):

Effect patches for recording vocals and a guitar together.



“Effect patches and banks” (p. 56)

2. Press **CURSOR** [] [] to align the cursor up with the effect patch on the upper right side of the display, and turn the **TIME/VALUE** dial to change the effect patch.

Preset patches (P)

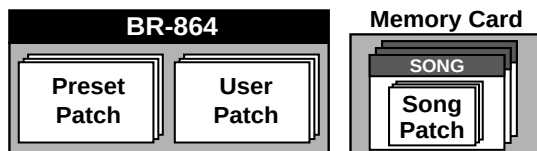
The preset patches contain preset data. Their settings can be changed, but you cannot create a new preset patch.

User patches (U)

User patches can be rewritten, and are stored in internal memory. If you have created a patch that you would like to use for other songs as well, it is convenient to store it as a user patch.

Song patches (S)

Like user patches, song patches can be written; however, the data for song patches are stored along with the song data to the memory card. This is convenient when you have created a patch for a specific recorded performance, and would like to store that patch together with the song.



3. Press **CURSOR** [] [] to align the cursor up with the patch number on the upper right side of the display, and turn the **TIME/VALUE** dial to change the patch number.
4. Press **[EXIT]** to return to the Play screen.



For more details regarding the use of insert effects, refer to “Using the insert effects” (p. 56).

MEMO

Some effect patches are particularly effective for stereo recording.

For recording in stereo, refer to “Selecting the recording track” (p. 37).



“Effect Patch List” (separate sheet).

“Algorithm List” (p. 111)

Recording without insert effects

Press **[EFFECTS]** repeatedly to turn off the insert effects. The indicator goes out, and the sound will be recorded without insert effects.

HINT

Selecting “INPUT <REC DRY>” as the Insert mode allows you to record the sounds without the insert effects while listening to the sounds with the insert effects applied.



“Changing how the insert effects are used according to the mode” (p. 59)

(5) Using the rhythm guide

What is the Rhythm Guide?

When you record, it is convenient to use the built-in rhythm guide.

The “rhythm guide” is a dedicated rhythm track that can not only play back rhythm sounds as a guide during recording, you can also use it to play internal rhythm patterns and original user-created rhythm patterns and to play and record these patterns as your own rhythm part performances.

By using the rhythm guide during recording, you can use the track editor to edit in units of measures, synchronize outputs with an external device, and perform other useful operations. For more details, refer to “Editing the performance on a track (track editing)” (p. 73) and “Synchronizing with MIDI devices” (p. 142).

You can also change the tempo or rhythm pattern during a song. For more details, refer to “Section 3 Using the Rhythm Guide” (p. 89).

The rhythm guide features two modes, “Pattern mode” and “Arrangement mode.”

Pattern Mode

You can perform patterns and create your own original patterns.

Arrangement Mode

You can perform arrangements and create your own original arrangements.

Patterns and arrangements are composed as shown below.

Pattern

These are drum performance phrases from one to several measures in length.

Internal patterns (preset patterns) include prepared patterns for intros, verses, fill-ins, and endings.

Arrangement

Patterns arranged in the order they are performed (for example, intro, verse, fill-in, and ending) and played at the selected tempo comprise a song.

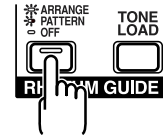
Intro	Verse	Fill	Verse	Ending
-------	-------	------	-------	--------

MEMO

The rhythm guide is preset with a wide variety of arrangements, including the sound of a normal metronome. For more details regarding the preset arrangements, refer to “Arrangement / Pattern List” (p. 176).

Playing the rhythm guide

Each time you press [ARRANGE / PATTERN / OFF] of the RHYTHM GUIDE, the status changes as shown below.



ARRANGE: Lit (Arrangement Mode)

When you press [PLAY] to start playback or recording, the rhythm arrangement. When [STOP] is pressed, the rhythm arrangement stops as well.

PATTERN: Flashing (Pattern Mode)

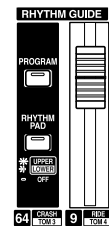
When you press [PLAY] to start playback or recording, the rhythm pattern. When [STOP] is pressed, the rhythm pattern stops as well.

No sound plays if “BREAK” is selected for the pattern (p. 177).

OFF: Unlit

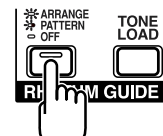
The rhythm is turned off.

- * When you adjust the volume of the rhythm guide, use the RHYTHM GUIDE fader.



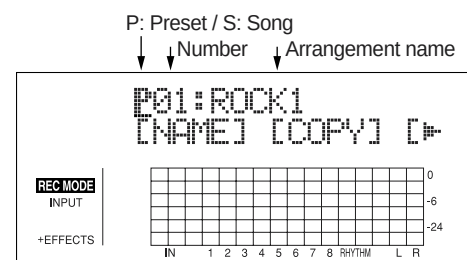
Changing arrangements

1. Press [ARRANGE/PATTERN/OFF] repeatedly until the indicator lights up.



2. Select an arrangement.

Use CURSOR [◀] [▶] and the TIME / VALUE dial to select the Preset / Song and number.



Preset Arrangements (P)

The preset arrangements contain preset data. Their settings cannot be changed, and you cannot create a new preset arrangement.

Song Arrangements (S)

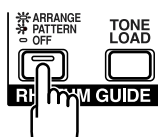
Song arrangements can be written; however, the data for song arrangements are stored along with the song data to the memory card.



3. Press [EXIT] to return to the Play screen.

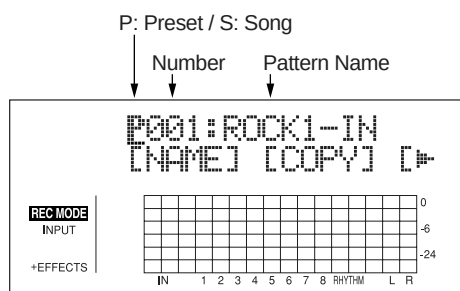
Changing patterns

1. Press [ARRANGE/PATTERN/OFF] repeatedly until the indicator is flashing.



2. Select a pattern.

Use CURSOR [◀][▶] and the TIME/VALUE dial to select the Preset/Song and number.



Preset Patterns (P)

The preset patterns contain preset data. Their settings cannot be changed, and you cannot create a new preset pattern.

Song Patterns (S)

Song patterns can be written; however, the data for song patterns are stored along with the song data to the memory card.



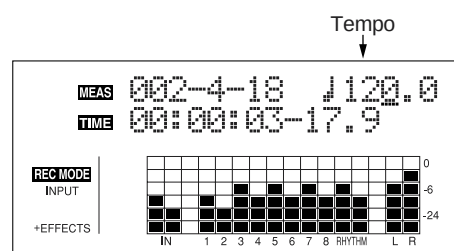
3. Press [EXIT] to return to the Play screen.

Changing the tempo of the arrangements or patterns

You can temporarily change the tempo of the arrangement or pattern being played by carrying out the following procedure while the Play screen is displayed.

- * The arrangement's tempo setting is temporarily disabled.

1. Press CURSOR [◀][▶] and align the cursor up with "TEMPO" in the display.
2. Rotate the VALUE dial to adjust the tempo.



- * The change in tempo is only temporary. If you want to change the arrangement's actual tempo, refer to p. 93.
- * Tempos cannot be saved to patterns.

Tapping to change the tempo of the arrangements or patterns

You can temporarily change the tempo of the arrangement or pattern by the timing with which you press [TAP].

Tap on [TAP] four or more times to change the tempo of the arrangement or pattern. The tempo becomes that in which you tapped.

- * The arrangement's tempo setting is temporarily disabled.



- * The change in tempo is only temporary. If you want to change the arrangement's actual tempo, refer to p. 93.
- * Tempos cannot be saved to patterns.

(6) Basic recording

Selecting the recording track

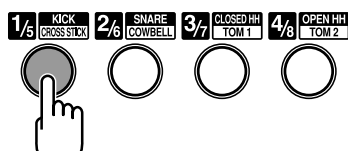
1. Press [TRACK] to switch between Tracks 1–4 and Tracks 5–8.

The [TRACK] indicator is lit when Tracks 5–8 are selected.



2. Press either [1/5]–[4/8] at REC TRACK to select the recording track.

If the button flashes in red, that track is ready for recording.



The status of each track can be determined from the indicator on the button.

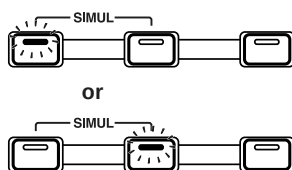
Off: No recorded data exists on the track.

Green: Recorded data exists on track.

Red: The track is selected for recording.

If a track with existing data is selected for recording, the indicator will light alternately in orange and green.

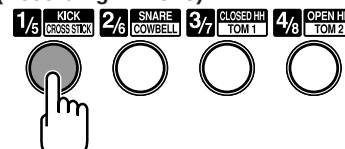
If INPUT SELECT [GUITAR/BASS] or [MIC] are lit



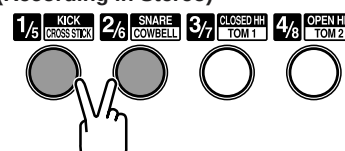
Since the input is mono, the recording is normally performed as a mono recording onto one track. Press one of the eight track buttons at REC TRACK to select the one track to which to record.

However, if you want to record in stereo to increase the effect of insert effects, you can simultaneously press the [1] and [2], [3] and [4], [5] and [6], or [7] and [8], REC TRACK buttons for stereo recording onto two tracks.

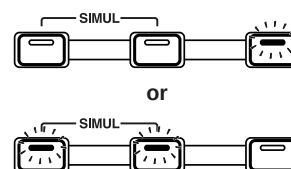
(Recording in Mono)



(Recording in Stereo)



If INPUT SELECT [LINE] or [SIMUL] are lit

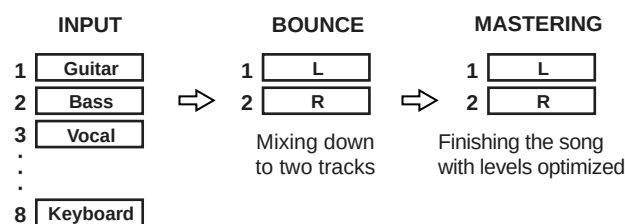


Since the input is stereo, the recording is normally performed on two tracks. REC Press either REC TRACK [1] or [2] to select tracks 1 and 2, or [3] or [4] to select tracks 3 and 4.

However, if you want to mix together the left and right channels being input onto one track, with tracks 1 and 2 selected, press REC TRACK [1] again to select track 1. Using the same procedure, you can select any track 1 to 8 to be the track to which to record.

About the recording (REC) modes

Recording on the BR-864 is separated into three main modes. Use whichever mode is suitable in the course of bringing your song to completion.



INPUT:

Only the instrument sounds or other input sources are recorded to the tracks. Sounds played back from other tracks are not recorded.

BOUNCE:

As the sounds on different tracks are played back, they are recorded together onto another track. In Bounce mode, you can play back eight tracks simultaneously and record them all to a single, separate V-Track.

When the input source is selected with INPUT SELECT, you can also include those sounds in the recording.

You can further include the sounds from the Rhythm Guide in the recording as well.

MASTERING:

Here, you apply the “Mastering Tool Kit” to the two tracks to which other tracks have been bounced to finish up with a song with levels (volume) optimized.

* The Rhythm Guide cannot be used in this mode.

What is a Mastering Tool Kit?

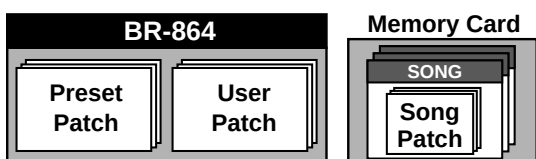
When creating an audio CD from your recorded songs, or recording to an MD or similar media, the overall volume needs to be restrained, so that even the loudest portions of the songs are handled appropriately on the CD or MD. However, this often results in an overall lowering of the volume, resulting in a CD or MD that lacks excitement and impact.

Moreover, in the low-frequency range, to which the human ear is not very sensitive, the sound actually produced might be perceived as being somewhat low in volume, even though the meter shows that it's at the maximum level. This also makes it difficult to create powerful sounds.

With the “Mastering Tool Kit,” however, you can smooth out the differences in volume that occur over the course of a song, while also correcting the balance in the low end.

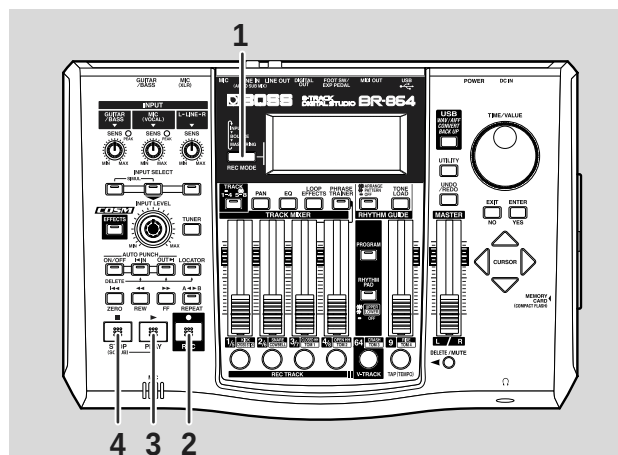
We recommend mastering with the Mastering Tool Kit in the final stage of creating songs.

* The Mastering Tool Kit features 19 pre-programmed “Preset Patches” (P01-P19), 19 rewritable “User Patches” (U01-U19), and 19 “Song Patches,” which are stored individually for each song (S01-S19).

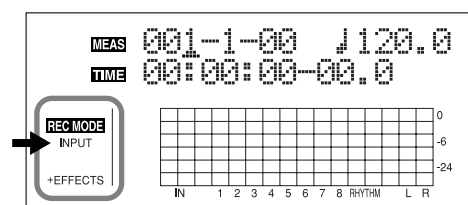


“Mastering Tool Kit Patch List” (separate sheet)

Procedure

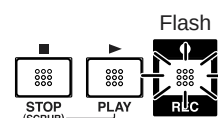


1. Press [REC MODE] repeatedly until “INPUT” is indicated for REC MODE at the left of the screen.



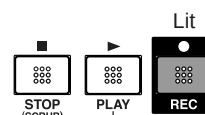
2. Press [REC].

[REC] flashes in red and the BR-864 enters the recording standby state.



3. Press [PLAY].

The [REC] and REC TRACK buttons stop flashing in red and instead light solidly, and recording starts.



4. When you finish recording, press [STOP].

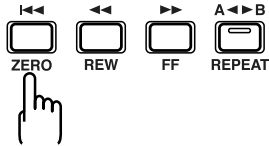
The REC TRACK button lights alternately in orange and green, indicating that track contains recorded data.

* You cannot play back sounds recorded for less than one second.

* During updating, “Keep power on!” appears in the upper line of the display, while the lower line shows what is being processed.

(7) Playing back recorded music

1. Press [ZERO] to move to the time location 00:00:00-00.0.

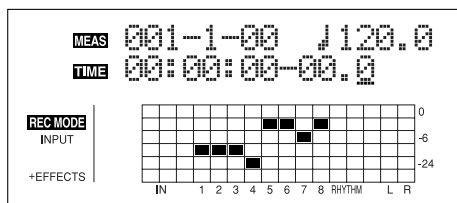


2. Press [PLAY].

Use the TRACK faders to adjust the volume separately for each track.

Fader position display

When you hold down [TRACK], the current positions of the TRACK faders (1-8) are shown in the display.



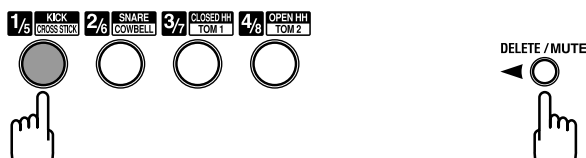
Current positions of the TRACK faders (1-8)

Silencing the sound of specific tracks (Mute)

During playback, hold down [DELETE/MUTE] and press a REC TRACK button that is lit in green and orange alternating or green.

The REC TRACK button will change to blinking in orange or green, and the sound of that track will be muted (silenced).

If you repeat the same operation, the button will return to its previous lit state and the sound of that track will once again be heard.

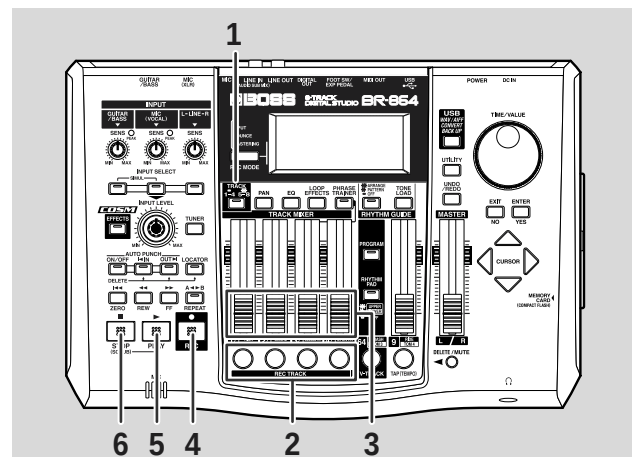


(8) Overdubbing

(Recording an additional performance while listening to an existing performance)

The tracks for which the REC TRACK button is lit in green (or alternately in orange and green) are tracks that already have data recorded on them.

The process of listening to a previously recorded performance while you record additional material on another track is called “overdubbing.” By recording the bass, guitar, and vocals on different tracks, you can then adjust the volumes of each instrument with respect to one another, change the left-right sound balance, exchange data, and perform other operations.



1. Press [TRACK] to switch between Tracks 1-4 and Tracks 5-8.

The [TRACK] indicator is lit when Tracks 5-8 are selected.

2. Press one of REC TRACK [1/5] to [4/8] to select the track to which to record.

By selecting a different track to record from the track that you previously recorded, you can record a new part while listening to the previously recorded part.

The status of each track can be determined from the indicator on the button.

Off: No recorded data exists on the track.

Green: Recorded data exists on track.

Red: The track is selected for recording.

If a track with existing data is selected for recording, the indicator will light alternately in orange and green.

* If you choose a track to record that already contains data (where the REC TRACK button is lit in green), the indicator lights alternately in orange and green, and the new music overwrites the previously recorded data.

3. Adjust the faders so the tracks being played back are at a suitable level.

4. Press [REC].

[REC] flashes in red and the BR-864 enters the recording standby state.

5. Press [PLAY].

The [REC] and REC TRACK button indicators change from flashing in red to being continually lit and recording begins.

[PLAY] lights up.

Only what you are currently playing is recorded to the new track. The music that is being played back is not recorded.

- * If you use the *INPUT LEVEL* knob to turn down the volume of the input source during recording, the sound will be recorded in the audio track at a low volume, so that noise will be more apparent when you raise the volume of the audio track for playback. If you want to lower the sound of the input source that you are monitoring, lower the volume with the *MASTER* fader.

To change the volume of the music being played back, use the *TRACK* fader for the respective tracks.

6. When you finish recording, press [STOP].

- * You cannot play back sounds recorded for less than one second.

HINT

Some tips for overdubbing

When you record new material while listening to a recorded performance, your playing may tend to be buried in the existing performances, making it difficult for you to play. In this case, you can slightly lower the faders of the playback tracks, or pan the playback tracks to left (or right) and the sound you are playing to right (or left) to make it easier to hear yourself.



“Setting the left-right positioning (pan) of the sound” (p. 40)

“Changing the position of the input sound” (p. 47)

(9) Adjusting the sound for each track

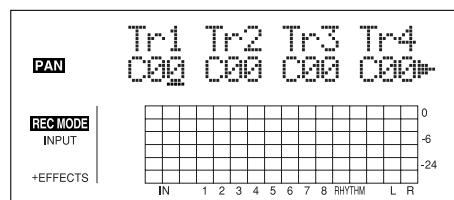
You can adjust the tone, panning, and volume balance for each track individually.

Setting the positioning (pan) of the sound

1. Press [PAN].



The Pan settings screen appears.



2. Press CURSOR [◀] [▶] and turn the TIME/VALUE dial to change each track pan settings.

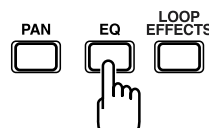
- * Pressing a *REC TRACK* button moves the cursor to the track corresponding to the button pressed.
Pressing [TRACK] switches to between Tr1–4 and Tr5–8.
- * Pressing [ENTER] sets this to “C00” (Center).

3. Press [PAN] (or [EXIT]) to return to the Play screen.

Adjusting the tone (Track EQ)

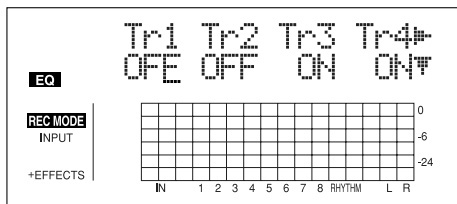
“Track EQ” is an independent two-band equalizer featured on each track that allows you to adjust the high- and low-frequency tonal qualities separately.

1. Press [EQ].

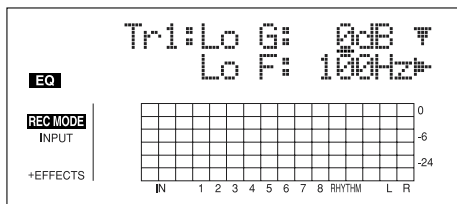


2. Press CURSOR [◀] [▶] and turn the TIME/VALUE dial to turn each Track EQ on or off.

- * Pressing a *REC TRACK* button moves the cursor to the track corresponding to the button pressed.
Pressing [TRACK] switches to between Tr1–4 and Tr5–8.



3. When changing the EQ settings, press CURSOR [∇] repeatedly to display the parameter screen, then use the [CURSOR] and the TIME/VALUE dial to change the setting's value.



For more on the settings content, refer to "Track EQ Parameter Functions" (p. 133).

4. When you have finished making the settings, press [EQ] (or [EXIT]) to return to the Play screen.

Adding width to the sound (Loop Effect)

The BR-864 features chorus, delay, and doubling (any one of these three can be selected at any one time) as loop effects, and includes reverb as well. Effective use of these allows you to add greater breadth to the sound.

What is a loop effect?

Effects connected to the send and return of mixer effects are called "loop effects." You can adjust the depth of the effect by changing the send level of each mixer channel (equivalent to the tracks of the BR-864).

Since the send levels for each track are separate, you can change the depth individually. This allows you to, for example, have a deep reverb on the vocals and slight reverb on the drums, or any such combination.

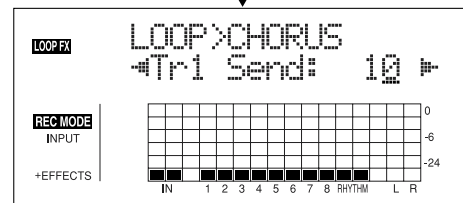
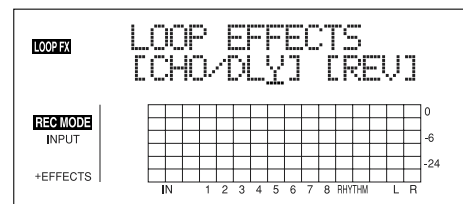
Opposed to insert effects (p. 33), which are applied to specific sounds, loop effects are applied to the complete track.

* You cannot use chorus, delay, and doubling simultaneously. Any one may be selected while loop effects are in use.

1. Press [LOOP EFFECTS].



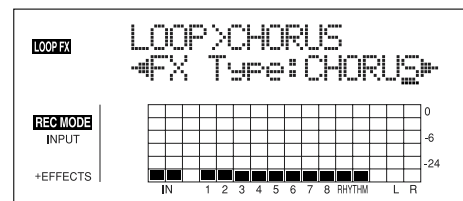
2. Press CURSOR [$\triangleleft$] [$\triangleright$] to move the cursor to "CHO/DLY" or "REV," and press [ENTER].



3. Press CURSOR [$\triangleleft$] [$\triangleright$] until "FX Type" or "Type" is displayed, then turn the TIME/VALUE dial to select the loop effect.

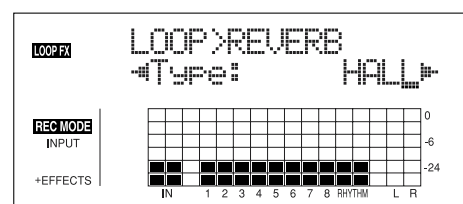
When using CHO/DLY

Select from "CHORUS," "DELAY," or "DBLN" (doubling).

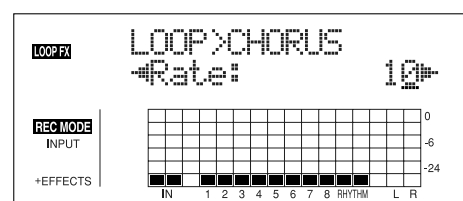


When using REV

Select from "HALL" or "ROOM."



4. If you want to change the settings for the selected effect, press CURSOR [$\triangleleft$] [$\triangleright$] to select the parameter, then change the setting's value with the TIME/VALUE dial.

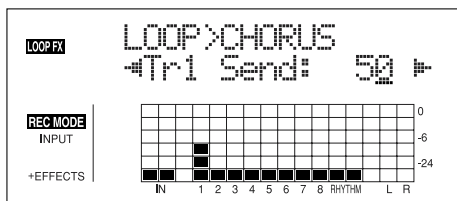




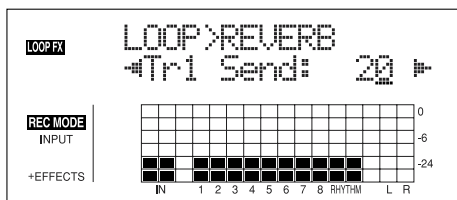
For more on the settings content, refer to “Loop Effect Parameter Functions” (p. 131).

- Press **CURSOR** [] [] to display the Send Level settings screen.

When using **CHO/DLY**



When using **REV**



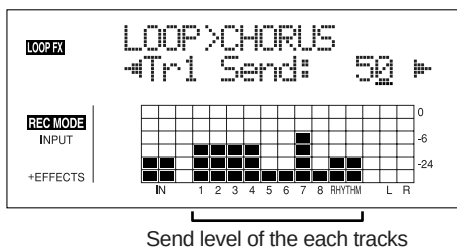
- Press **CURSOR** [] [] and the **TIME/VALUE** dial to adjust each track's send level.

* Pressing a **REC TRACK** button moves the cursor to the track corresponding to the button pressed.

Pressing [**TRACK**] switches to between Tr1–4 and Tr5–8.

The “send level” is the volume level of the signal sent from each respective track to each effect, and you can change the amount of effect applied by adjusting the send level.

The send level for each track is also indicated in the lower row of the display.



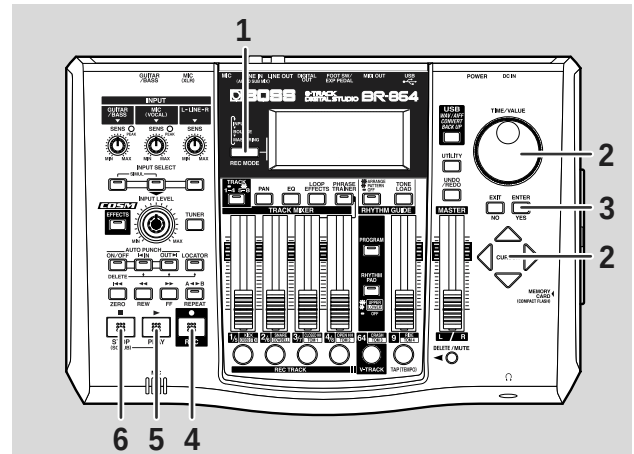
- After you have completed adjusting the send level, press [**EXIT**] repeatedly to return to the Play screen



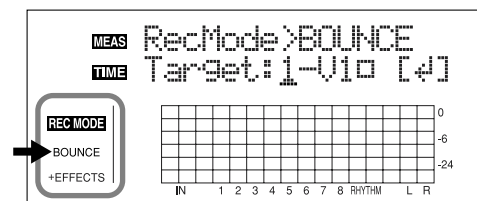
You can switch screens in the following sequence, with the screen cycling to the next screen each time [**LOOP EFFECTS**] is pressed.

Loop Effects selection screen → **Send Level screen** → **Type screen** → **Play screen**

(10) Bounce (Putting multiple tracks together)



- Press [**REC MODE**] repeatedly until “**BOUNCE**” is indicated for REC MODE at the left of the screen.



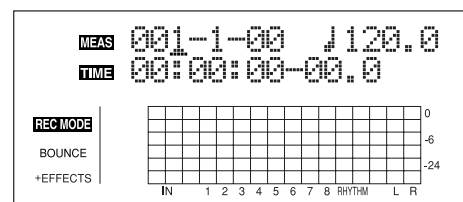
- : V-Tracks with recorded data.
- : V-Tracks without data.



“What are V-Tracks?” (p. 14)

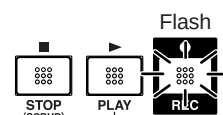
- Use **CURSOR** [] [] and the **TIME/VALUE** dial to select the track/V-track to which you want to record.
- Press [**ENTER**].

Return to the Play screen.



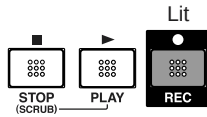
- Press [**REC**].

[**REC**] flashes in red and the BR-864 enters the recording standby state.



5. Press [PLAY].

The [REC] and REC TRACK buttons stop flashing in red and instead light solidly, and recording starts.



6. When you finish recording, press [STOP].

The REC TRACK button lights alternately in orange and green, indicating that track contains recorded data.

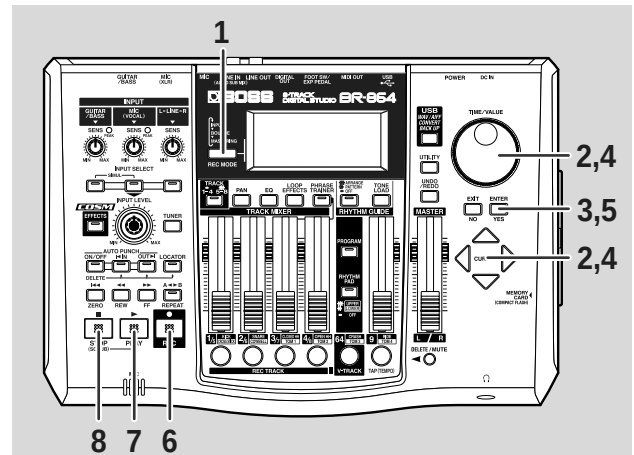
- * During updating, “Keep power on!” appears in the upper line of the display, while the lower line shows what is being processed.

MEMO

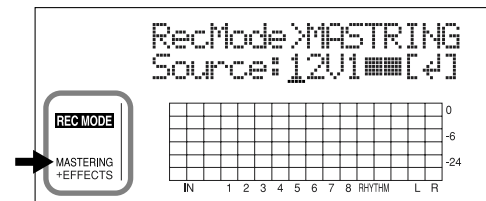
If, after you’ve finished bouncing tracks, the BR-864 then automatically switches to an empty V-track in order to set up a recording-destination track other than the one to which sounds have been bounced.

(11) Mastering

After bouncing and getting the performance data down to two tracks, apply the “Mastering Tool Kit” to obtain a master with optimized levels.



1. Press [REC MODE] repeatedly until “MASTERING” is indicated for REC MODE at the left of the screen.

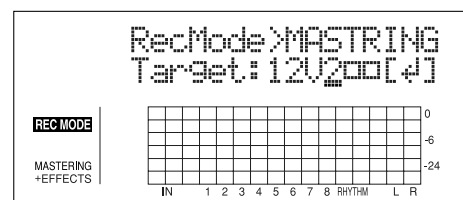


- : V-Tracks with recorded data.
- : V-Tracks without data.



“What are V-Tracks?” (p. 14)

2. Press cursor [◀] [▶] and turn the TIME/VALUE dial to select the source tracks and V-Tracks from which you want to record.
3. Press [ENTER].



4. Turn the TIME/VALUE dial to select the V-track to which you want to record.

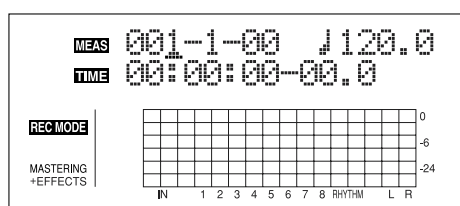
- * In this case, although the source and destination tracks in this recording process are the same. You cannot make these changes on other tracks.

The next V-Track after the recording source is automatically selected as the recording-destination V-Track.

5. Press [ENTER].

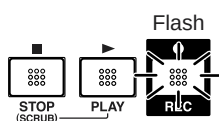
Return to the Play screen.

- * At this point, the Mastering Tool Kit is automatically selected as the effect.



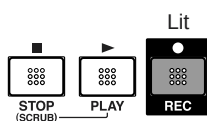
6. Press [REC].

[REC] flashes in red and the BR-864 enters the recording standby state.



7. Press [PLAY].

The [REC] and REC TRACK buttons stop flashing in red and instead light solidly, and recording (mastering) starts.



8. When you finish recording (mastering), press [STOP].

The REC TRACK button lights alternately in orange and green, indicating that track contains recorded data.

- * During updating, “Keep power on!” appears in the upper line of the display, while the lower line shows what is being processed.

(12) Turning off the power

To turn off the power, use the procedure described in “Turning off the power” (p. 28).

NOTE

Before you turn off the BR-864, make sure to first stop any recording. If the BR-864 is turned off during playback / recording where the memory card is being accessed, the recorded data, mixer settings, and effect patch data may be lost.

(13) Removing the memory card

NOTE

The power of the BR-864 must be turned off before removing a memory card. If a memory card is inserted when the power is turned on, the data in the memory card may be destroyed, or the memory card may become unusable.

Section 1

Recording

Recording

Selecting the recording track

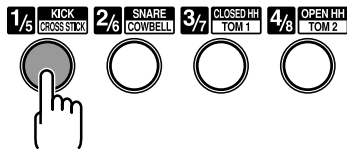
1. Press [TRACK] to switch between Tracks 1–4 and Tracks 5–8.

The [TRACK] indicator is lit when Tracks 5–8 are selected.



2. Press either [1/5]–[4/8] at REC TRACK to select the recording track.

If the button flashes in red, that track is ready for recording.

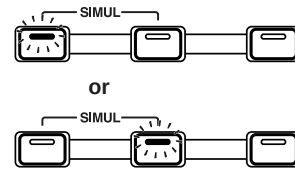


The status of each track can be determined from the indicator on the button.

- Off:** No recorded data exists on the track.
Green: Recorded data exists on track.
Red: The track is selected for recording.

If a track with existing data is selected for recording, the indicator will light alternately in orange and green.

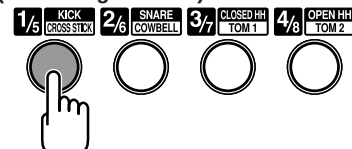
If INPUT SELECT [GUITAR/BASS] or [MIC] are lit



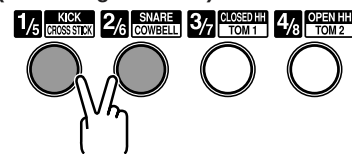
Since the input is mono, the recording is normally performed as a mono recording onto one track. Press one of the eight track buttons at REC TRACK to select the one track to which to record.

However, if you want to record in stereo to increase the effect of insert effects, you can simultaneously press the [1] and [2], [3] and [4], [5] and [6], or [7] and [8], REC TRACK buttons for stereo recording onto two tracks.

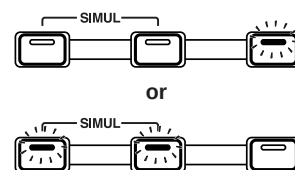
(Recording in Mono)



(Recording in Stereo)



If INPUT SELECT [LINE] or [SIMUL] are lit



Since the input is stereo, the recording is normally performed on two tracks. REC Press either REC TRACK [1] or [2] to select tracks 1 and 2, or [3] or [4] to select tracks 3 and 4.

However, if you want to mix together the left and right channels being input onto one track, with tracks 1 and 2 selected, press REC TRACK [1] again to select track 1. Using the same procedure, you can select any track 1 to 8 to be the track to which to record.

Changing V-Tracks

The BR-864 is a eight-track multitrack recorder, and each track consists of eight V-Tracks. You can select any one of these V-Tracks for recording or playback.

Therefore, by making use of the many V-Tracks, you can use the BR-864 just as if it were a 64-track multitrack recorder.

This allows a wide range of uses, such as recording one take of a guitar solo or vocal, and then recording another take without having to erase the first one. You can also then take just the portions of the V-Tracks that you like and put them together onto one track.

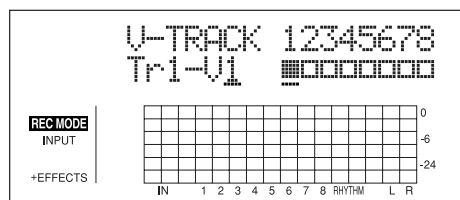


“Editing the performance on a track (Track Editing)”
(p. 73)

1. Press [V-TRACK].



The V-Track Selection screen appears. This screen shows the numbers of the selected V-Tracks for each track.



■ : V-Tracks with recorded data.

□ : V-Tracks without data.

2. Use [TRACK] and the REC TRACK [1/5]–[4/8] to select the track to be altered.

* You can also select tracks with CURSOR [◀] [▶].

3. Turn the TIME/VALUE dial and change the V-Track.

4. After you finish changing the V-Track, press [V-TRACK] (or [EXIT]) to return to the Play screen.

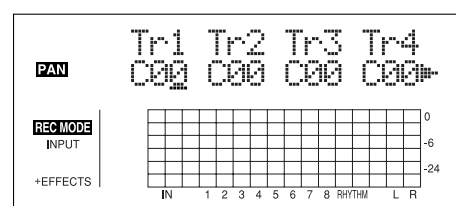
Changing the position of the input sound

When you record new material while listening to a recorded performance, your playing may tend to be buried in the existing performances, making it difficult for you to play.

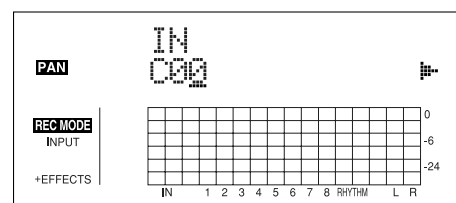
If this is the case, you can change the positioning (or panning) of the INPUT (the instrument you are playing) and record it so that it is not buried underneath the other sounds.

1. Press [PAN].

The Pan settings screen appears.



2. Press CURSOR [◀] to display “IN.”



3. Turn the TIME/VALUE dial to change the pan settings.

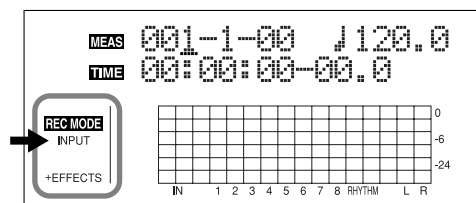
The pan settings made here are automatically applied to the track that you are recording to, so that after recording is complete, you can listen to the track with the same pan as that when it was recorded.

4. Press [PAN] (or [EXIT]) to return to the Play screen.

Pan the playback tracks to left (or right) and the sound you are playing to right (or left) to make it easier to hear yourself.

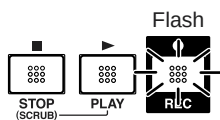
Recording Operations

1. Press [REC MODE] repeatedly until “INPUT” is indicated for REC MODE at the left of the screen.



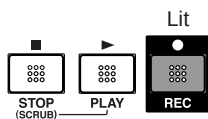
2. Press [REC].

[REC] flashes in red and the BR-864 enters the recording standby state.



3. Press [PLAY].

The [REC] and REC TRACK buttons stop flashing in red and instead light solidly, and recording starts.



4. When you finish recording, press [STOP].

The REC TRACK button lights alternately in orange and green, indicating that track contains recorded data.

- * You cannot play back sounds recorded for less than one second.
- * During updating, “Keep power on!” appears in the upper line of the display, while the lower line shows what is being processed.

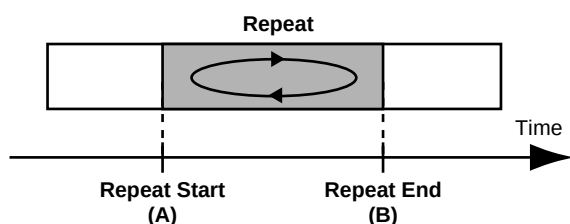
* The following operations cannot be used, or are disabled, while the recorder is in use (during recording and playback).

- Recording patterns
- Editing arrangements
- Selecting drum kits
- [USB]
- [TONE LOAD]
- Switching to the SONG SELECT screen
- Switching to the SONG NEW screen
- Switching to the SONG INFORMATION screen
- Switching to the SONG EDIT screen
- Track Editing
- Switching to the SYNC screen
- Switching to the INITIALIZE screen

Repeating Playback (Repeat)

By using the “Repeat function” you can repeatedly play back a specified part. Repeating playback allows you to check the mixing balance or perform loop recordings (p. 54) with the punch in / out functions.

The position in the song where [REPEAT] is pressed first becomes repeat start point (A), and the position where it is pressed a second time becomes repeat end point (B). The portion between the two points is then repeated during playback.

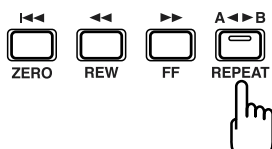


Press [REPEAT] again to cancel the repeat function and delete the start and stop points.

Setting the repeat portion

1. Enter the repeat start point (A).

Move to the position where you want the repeat to start and press [REPEAT].



The position is set as repeat start point (A).

The [REPEAT] indicator begins to flash, telling you that the repeat start point (A) has been registered.

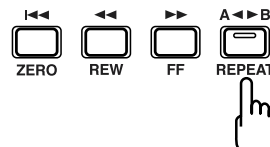
If you wish to re-do the registration, you can cancel the registered location by pressing [REPEAT] when the current location is the same as the repeat start point (A).

If the current location is beyond the repeat start point (A), press [REPEAT] twice to cancel the registration.

The [REPEAT] indicator goes out, and the registered repeat start point (A) and end point (B) are deleted.

2. After registering the repeat start point (A), register the repeat end point (B).

Move to the position where you want the repeat to end and press [REPEAT].



That position becomes repeat end point (B).

The [REPEAT] indicator lights, telling you that the repeat end point (B) has been registered.

To re-do the registration, press [REPEAT] once again.

The [REPEAT] indicator goes out, and the registered repeat start point (A) and end point (B) are deleted.

Then press [REPEAT] again and register repeat start point (A) and end point (B) as desired.

- * There must be at least one second between repeat start point (A) and repeat end point (B). It is not possible to set the end point less than one second away from the start point.
- * If you press [REPEAT] at a position before the repeat start point (A), that earlier position is then set as the repeat start point (A).

3. If you want to save the settings in the currently selected song, hold down [STOP], and press [REC].



“Saving the current settings to the song” (p. 85)

- * During updating, “Keep power on!” appears in the upper line of the display, while the lower line shows what is being processed.

Setting the repeat portion with accurate timing

Normally, the repeat start and end points are registered at the exact position where [REPEAT] is pressed. This may make it difficult for you to set the repeat portion exactly as you desire.

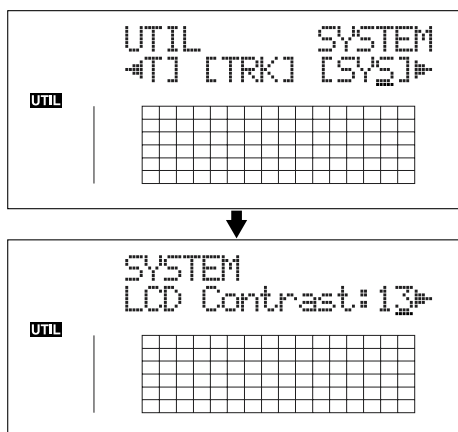
If this is the case, you can use the quantize function to have the time [REPEAT] is pressed be adjusted to the timing of the song.

The quantize function allows you to set the timing in one-measure units.

Perform the procedure given below to use the quantize function.

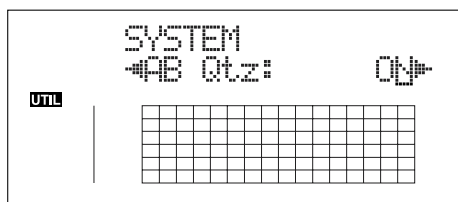
1. Press [UTILITY].

2. Press CURSOR [◀] [▶] to move the cursor to “SYS,” and press [ENTER].



3. Press CURSOR [◀] [▶] to select “AB Qtz,” and turn the TIME/VALUE dial to turn the setting on.

When off, the quantize function will not work.



4. Press [UTILITY] (or press [EXIT] repeatedly) to return to the Play screen.

* During updating, “Keep power on!” appears in the upper line of the display, while the lower line shows what is being processed.

- * Changing the tempo after having made the quantize function settings in a repeated portion will result in timing discrepancies between the repeat start and end points and the beginnings and ends of measures.
- * You can set the repeat portion to one measure by pressing [REPEAT] twice at the same position.

When the repeat portion is set, you can use the following functions to edit your recorded track data.

- Copying the repeat portion (p. 73)
- Moving the repeat portion (p. 76)
- Erasing the repeat portion (p. 79)

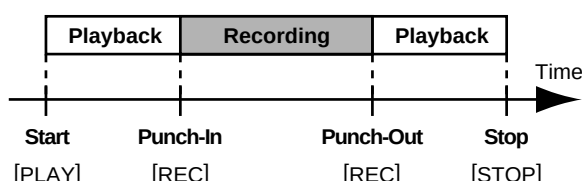
Before using these functions, you can use the quantize function to set the repeat portion with accurate timing.

Re-recording only a mistake (Punch-in/out)

You may occasionally make a mistake while recording, or the performance may not turn out as you expect. In this case, you can punch in / out to re-record only the portion that is mistaken.

Changing to recording during the playback of a song is referred to as **punching in**, and changing from recording to playback is referred to as **punching out**.

Therefore, punch in at the location where you want to begin the re-recording, and punch out at the location where you want the re-recording to end.



With your BR-864, you can choose from manual or automatic punching in / out.

- * You can use the Undo function (p. 55) to revert to the condition before re-recording.
- * The data prior to punch-in/out will remain on the memory card without being erased. If this data is no longer needed, in order to use the memory card effectively, use the song optimize function (p. 84) to delete unneeded data from the memory card.

Manually punching in/out

You can use the button on the BR-864 or a foot switch to punch in or out.

When you are playing an instrument and performing the recording by yourself, it may be difficult to punch in or out using the button on the BR-864. If this is the case, you can use a separately sold foot-switch (BOSS FS-5U, Roland DP-2, etc.) and use your feet to punch in and out.

- * When using manual punch-in/out, you need to allow for an interval of at least one second between the punch-in and punch-out points.

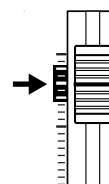
Manually punching in and out using [REC]

As an example of use, the explanation below assumes you are manually punching in and out to re-record a portion of track 1, which is a track to which you have already recorded.

1. Press REC TRACK [1].

REC TRACK [1] lights alternately in orange and green.

2. Place the fader for track 1 at the location shown below.



3. Start playback and adjust the volume of the input source using the INPUT LEVEL knob.

Listen to the track you will be re-recording and the input source and adjust the volume of the input source using the INPUT LEVEL knob so that it is the same level as the track.

4. Move to a position before where you want to start re-recording and press [PLAY] to start playback.

5. Press [REC] to punch in at the location where you want to start recording.

The BR-864 starts recording.

6. To punch out, press [REC] (or [PLAY]) again.

Each time you press [REC], you punch in and punch out, so if there is another location that you want to redo, then you can punch in again at that location using the same procedure.

7. Press [STOP] to stop recording.

- * During updating, "Keep power on!" appears in the upper line of the display, while the lower line shows what is being processed.

8. Listen to the re-recorded results.

Return the song to a point earlier than you re-recorded, and play it back.

Adjust the volume of track 1 using the TRACK fader.

Manually punching in and out using a foot switch

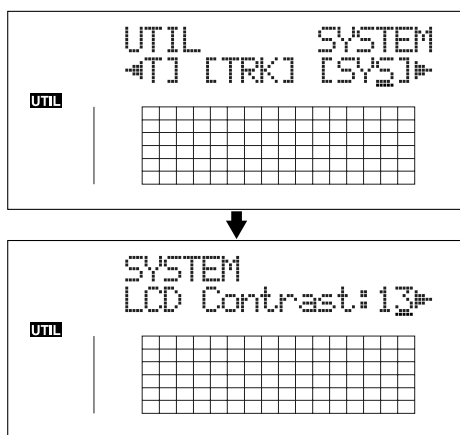
MEMO

In operating the foot switch during playback of a song (manual patch in and out), press the foot switch once to punch in, then press it again to punch out.

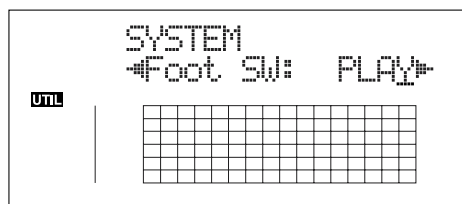
In order to use a foot switch

When you are using a foot switch (BOSS FS-5U, Roland DP-2, etc.) to punch in and out, connect the foot switch to the FOOT SW jack on the BR-864 and change the function of the FOOT SW jack by following the procedure given below.

1. Press [UTILITY].
2. Press CURSOR [◀] [▶] to move the cursor to “SYS,” and press [ENTER].



3. Press CURSOR [◀] [▶] and select “Foot SW.”



4. Turn the TIME/VALUE dial and select “PUNCH” (PUNCH IN/OUT).
5. Press [UTILITY] (or press [EXIT] repeatedly) to return to the Play screen.

* During updating, “Keep power on!” appears in the upper line of the display, while the lower line shows what is being processed.

Auto punching in and out

Automatically punching in and out at predetermined locations (or times) in the song is referred to as “**auto punching in/out.**”

When you want to punch in and out at accurate times or when you want to concentrate on playing rather than punching in and out manually, the auto punch in / out function is very useful.

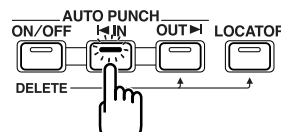
Specifying the area for auto punching in/out

Before you begin recording, you must register the locations at which punch-in and punch-out will occur automatically.

1. Register the location where you want to punch in.

Move the location where you want to punch in and press AUTO PUNCH [IN] to register that location for automatic punch in.

At this time, the AUTO PUNCH [IN] indicator lights, telling you that the punch-in position is registered.

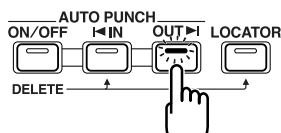


* If the AUTO PUNCH [IN] indicator is lit, you will automatically move to the registered punch-in time when this button is pressed.

2. Register the location where you want to punch out.

Move the location where you want to punch out and press AUTO PUNCH [OUT] to register that location for automatic punch out.

At this time, the AUTO PUNCH [OUT] indicator lights, telling you that the punch-out position is registered.



* If the AUTO PUNCH [OUT] indicator is lit, you will automatically move to the registered punch-out time when this button is pressed.

MEMO

If you want to punch in / out at a previously set locator point, press [LOCATOR] to move to the locator point, and press AUTO PUNCH [IN] or AUTO PUNCH [OUT].

Erasing a registered auto punch in/out location

- To erase an auto punch-in location, press and hold **AUTO PUNCH [ON/OFF]** and then press **[IN]**.
- To erase an auto punch-out location, press and hold **AUTO PUNCH [ON/OFF]** and then press **[OUT]**.

When the settings are erased, the **AUTO PUNCH [ON / OFF]**, **[IN]**, and **[OUT]** indicators go out.

- * If you want to save the auto punch in/out settings in the currently selected song, hold down **[STOP]**, and press **[REC]**.
- * During updating, “Keep power on!” appears in the upper line of the display, while the lower line shows what is being processed.

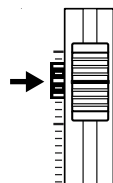
How to Record

As an example of use, the explanation below assumes you are using the auto punch in / out to re-record a portion of track 1, which is a track to which you have already recorded.

1. Press **REC TRACK [1]**.

REC TRACK [1] lights alternately in orange and green.

2. Place the fader for track 1 at the location shown below.



3. Make sure that the **AUTO PUNCH [ON/OFF]** indicator is dark.

If it is lit, press **AUTO PUNCH [ON / OFF]** to make the indicator go dark.

4. Start playback and adjust the volume of the input source using the **INPUT LEVEL** knob.

Listen to the track you will be re-recording and the input source and adjust the volume of the input source using the **INPUT LEVEL** knob so that it is the same level as the track.

5. Move to a position before where you want to start re-recording and press **AUTO PUNCH [ON/OFF]**.

The indicator lights up, showing that the auto punch in and out have been set.

6. Press **[REC]** to place the **BR-864** in recording standby and then press **[PLAY]**.

Recording automatically starts at the auto punch-in location, so start playing what you want to record.

At the point you specified for punch-out, the track will automatically change back to play mode.

7. Press **[STOP]** to stop recording.

- * During updating, “Keep power on!” appears in the upper line of the display, while the lower line shows what is being processed.

8. Listen to the re-recorded results.

Return the song to a point earlier than you re-recorded, and play it back.

Adjust the volume of track 1 using the **TRACK** fader.

Repeatedly Recording Over the Same Location (Loop Recording)

The repeat function (p. 49) allows you to play a certain portion of a song (the loop portion) over and over again.

If you used auto punch in/out together with the repeat function, the portion will be repeated so the result of the recording can be heard right away.

If the recording did not sound as you wished, simply press [REC] and redo the recording.

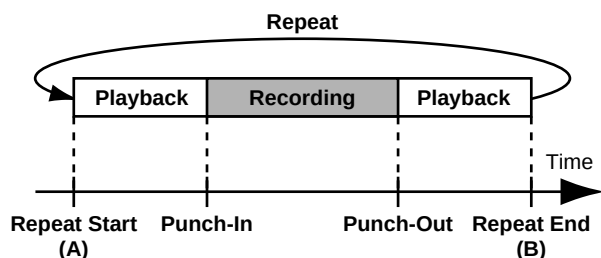
Using the repeat function and auto punch in/out together in this manner to repeatedly perform recording is known as “loop recording.”

* For details on how to set the portion where recording will occur (the portion between the punch-in and punch-out positions), refer to “Auto punching in and out” above.

Setting the portion to be repeated

Before you begin recording, you will need to set the starting and ending position of the portion to be repeated.

* The portion to be repeated should contain the portion that you wish to re-record (the portion between the punch-in and punch-out points).



If the portion to be re-recorded is not fully contained in the repeat portion, the recording may not start or end as desired.

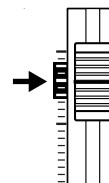
How to Record

As an example of use, the explanation below assumes you are using the auto punch in/out to re-record a portion of track 1, which is a track to which you have already recorded.

1. Press REC TRACK [1].

REC TRACK [1] lights alternately in orange and green.

2. Place the fader for track 1 at the location shown below.



3. Use the repeat function (p. 49) to repeat the playback of the song and adjust the volume of the input source using the INPUT LEVEL knob.

Listen to the track you will be re-recording and the input source and adjust the volume of the input source so that it is the same level as the track.

4. Press [STOP].

5. Press AUTO PUNCH [ON/OFF].

The indicator lights, showing that the auto punch in and out have been set.

6. When you are ready to record, press [REC], then press [PLAY] to begin recording.

After you press [PLAY], you can record from the time the first punch-in is reached until the time the punch-out is reached. Re-record the portion as desired.

When the song is repeated, you can check the result of what you just recorded. If the recording is not satisfactory, press [REC] and perform the recording again.

7. Press [STOP] to stop recording.

* During updating, “Keep power on!” appears in the upper line of the display, while the lower line shows what is being processed.

8. Press [REPEAT] to make the button indicator go dark.

9. Press AUTO PUNCH [ON/OFF] to make the indicator go dark.

Canceling an Operation (Undo/Redo)

Occasionally when the recording you make may not turn out as you wish, or the settings you make for an editing operation are incorrect, and you want to reverse what you have done. At these times, you can use the “Undo function.”

The Undo function reverses the action you have just performed and returns you to the status you were in beforehand. To reverse an Undo, you must use the “Redo function.”

For example, suppose you are punching in to loop record and record over the same location twice. To undo the recording you just performed and return to the first recording, you would use the Undo function.

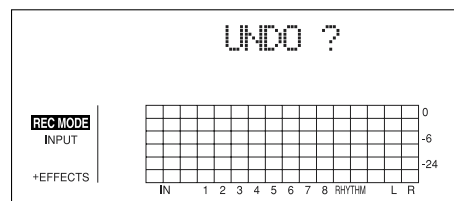
To then reverse the Undo and return to the condition that you were in immediately after the second recording, you would use the Redo function.

- * After you have performed an Undo, you can only perform a Redo (you cannot perform an Undo again).
- * If you record something, or carry out Track Edit after performing an Undo, it will no longer be possible to perform a Redo.
- * Undos only affect audio data recorded to the tracks. You cannot undo changes made to parameter settings, or data other than audio data.
- * Keep in mind that the history of all operations you’ve carried out with respect to the recorded data will be cleared as soon as you carry out a Song Optimize (p. 84). This means that once you execute Song Optimize, you’ll no longer be able to perform an undo.

Reversing the last operation (Undo)

1. Press [UNDO/REDO].

“UNDO?” appears.



2. To execute Undo, press [ENTER] (YES).

Press [ENTER] to reverse the last performed recording or editing operation.

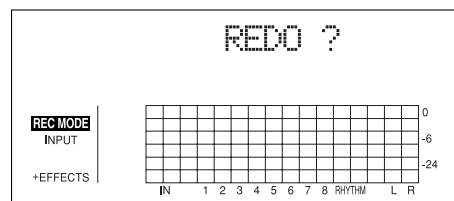
If you decide not to Undo, press [EXIT] (NO).

Canceling the Undo (Redo)

To reverse the Undo you just executed, perform a Redo.

1. Press [UNDO/REDO].

“REDO?” appears.



2. To execute Redo, press [ENTER] (YES).

The Undo you just performed is reversed.

If you decide not to Redo, press [EXIT] (NO).

Using the insert effects

The BR-864 comes with four effects processors: an insert effects, loop effects, Track EQ, and Mastering Tool Kit. An insert effects, loop effects, and Track EQ can be used simultaneously, and you can make settings for each effect as desired.

Here is an explanation of how to change the various parameters for the insert effects and how to then save those changes.



“Insert Effect Parameter Functions” (p. 110)

“Loop Effect Parameter Functions” (p. 131)

“Track EQ Parameter Functions” (p. 133)



Insert effects are applied during recording, in addition they are applied during the mixing of the various tracks as well. For more details, refer to “Changing how the insert effects are used according to the mode” (p. 59).

Effect patches and banks

The effects used by insert effects and the parameters of each effect are changed by calling up “effect patches.”

Your BR-864 comes equipped with a number of preset effect patches for use with vocals and instruments. These are grouped according to different input sources and each group is called a “bank.”

INPUT SELECT				
	GUITAR/BASS	MIC	LINE	SIMUL
	Guitar Bank GTR	Mic Bank MIC	Line Bank LIN	Simul Bank SML
Preset Patch →	P01 ⋮ P99	P01 ⋮ P40	P01 ⋮ P50	P01 ⋮ P50
User Patch →	U01 ⋮ U99	U01 ⋮ U40	U01 ⋮ U50	U01 ⋮ U50
Song Patch →	S01 ⋮ S99	S01 ⋮ S40	S01 ⋮ S50	S01 ⋮ S50

Your BR-864 allows you to automatically change banks by pressing an INPUT SELECT button. For example, pressing the [GUITAR/BASS] INPUT SELECT button changes you to a guitar bank patch, and pressing [LINE] changes you to a line bank patch.

Also, within each bank, effect patches are further grouped as shown below.

Preset patches (P)

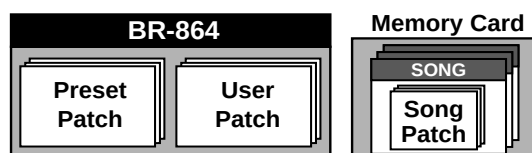
The preset patches contain preset data. Their settings can be changed, but you cannot create a new preset patch.

User patches (U)

User patches can be rewritten, and are stored in internal memory. If you have created a patch that you would like to use for other songs as well, it is convenient to store it as a user patch.

Song patches (S)

Like user patches, song patches can be written; however, the data for song patches are stored along with the song data to the memory card. This is convenient when you have created a patch for a specific recorded performance, and would like to store that patch together with the song.



* Song patches (S) cannot be selected unless a memory card is inserted.



Your BR-864 is shipped with the user patches (U) and song patches (S) containing the same patches as the preset patches (P).



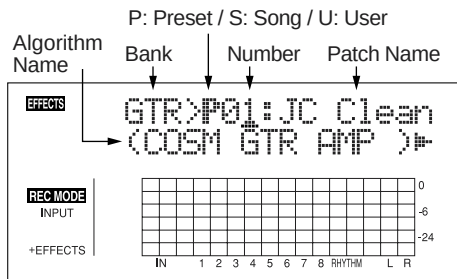
When you create a new song, copies of the patches in the song patches (S) are made in the preset patches (P) for each bank.

Editing insert effect settings

If you wish to create a new effect sound, you should first select an existing patch that is closest to the sound you want, and then edit its settings. If you wish to save the effect settings that you edited, save them as a user patch or song patch.

1. Press [EFFECTS].

The Effect Settings screen appears.

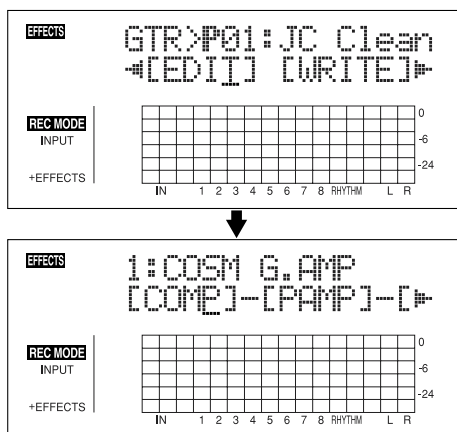


2. Select an effect patch.

Use CURSOR [◀][▶] and the TIME/VALUE dial to select the bank, Preset/Song/User, and patch number.

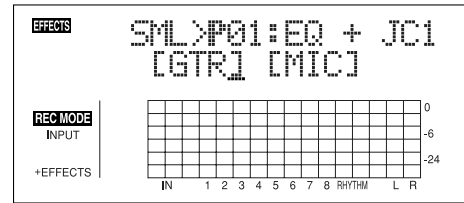
3. Press CURSOR [▶] to move the cursor to “EDIT,” and press [ENTER].

The Edit Effect screen appears and the algorithm (the connection sequence for the effects being used) is displayed.



■ When effect patches in the SIMUL bank are selected, “GTR” and “MIC” appear.

Move the cursor to “GTR” to modify a guitar-use effect, or to “MIC” to modify an effect for use with a mic, then press [ENTER].



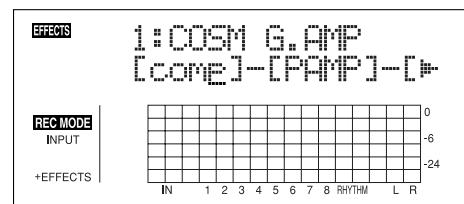
HINT

By pressing [ENTER] while the cursor is at a bank-number, you can display the Edit Effect screen directly.

4. Press CURSOR [◀][▶] to move the cursor to each effect and turn the TIME/VALUE dial to turn each effect on or off.

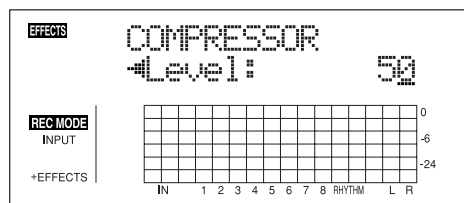
Blocks that are turned on are shown in uppercase letters, while blocks that are turned off are shown in lowercase letters.

Turn on the effects that you want to use.



5. Press CURSOR [◀][▶] to move the cursor to the effect with the parameter that you want to change and press [ENTER].

The Parameter Setting screen for each effect appears.



6. Use CURSOR [◀][▶] to select a parameter, and turn the TIME/VALUE dial to edit the value.

7. If you would like to edit another effect, press [EXIT] to return to the previous screen, and repeat steps 5–6.

8. If you wish to save the current effect settings, perform the procedure described in “Saving insert effect settings,” next.

NOTE

Edited effect settings are temporary. If you exit the Edit Effect screen without saving the effect patch you changed, “TMP” appears next to the indication of the bank.

Be aware that if you select a new effect patch while “TMP” is displayed, the altered effect patch is returned to its original settings and the changes are lost.

Saving insert effects settings (Write)

Follow the procedure below to enter a name (patch name) for an effect that you’ve modified, and save it as a new effect patch.

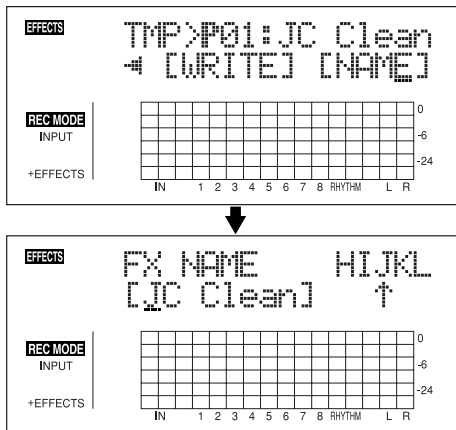
- * You cannot save an effect patch during the recording or playback of a song.

1. Entering the patch name.

- * If you do not need to change patch name, go to “4.”

At the Edit Effect screen, press CURSOR [◀] [▶] to move the cursor to “NAME,” and press [ENTER].

The Patch Name Setting screen appears.

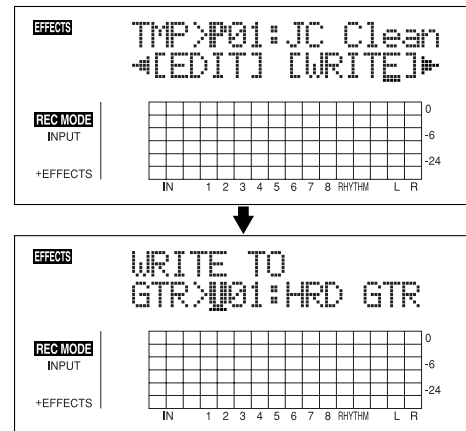


2. Use [CURSOR] and the TIME/VALUE dial to enter the patch name.

- * Press [ENTER] to switch between uppercase and lowercase.

3. After you have completed entering the effect settings and patch name as desired, press [EXIT] to return to the screen (Effect Edit screen) two screens previous.

4. Press CURSOR [◀] [▶] to move the cursor to “WRITE,” and press [ENTER].



5. Turn the TIME/VALUE dial to select the number to which to write the new effect patch.

6. After you’ve selected the destination, press [ENTER].

After the save has been completed, you are returned to the Edit Effect screen.

- * During updating, “Keep power on!” appears in the upper line of the display, while the lower line shows what is being processed.

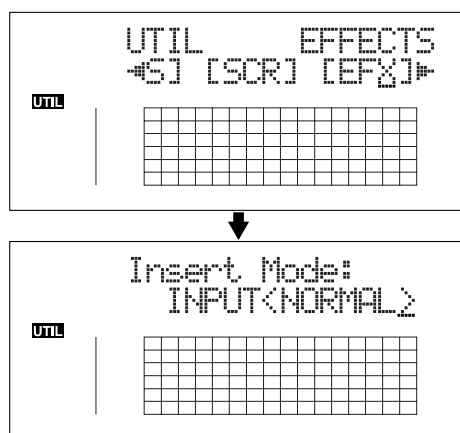
Changing how the insert effects are used according to the mode

By default, the insert effect is inserted immediately after the input source. The reason for this is to allow for the effects-processed (wet) sound to be recorded and monitored. However, sometimes you want to change the connection order.

On the BR-864, you can accommodate a wide variety of situations by changing the point to which the insert effects are connected.

Follow the procedure below to change where insert effects are connected.

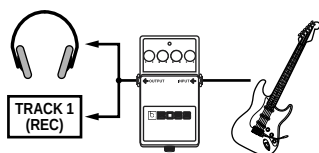
1. Press [UTILITY].
2. Press CURSOR [◀] [▶] to move the cursor to “EFX,” and press [ENTER].



3. Turn the TIME/VALUE dial to switch the “Insert Mode.”

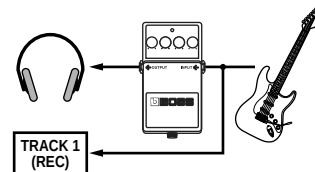
INPUT<NORMAL>:

The sound is monitored and recorded after it passes through the insert effect. Normally you will use the BR-864 with this setting.



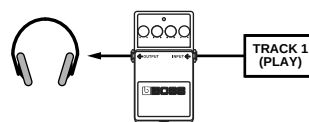
INPUT<REC DRY>:

The sound is monitored through the insert effect but is recorded without the effect (dry).



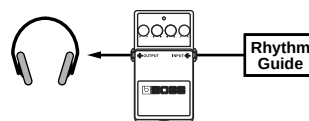
TRACK 1-8, 1&2, 3&4, 5&6, 7&8:

The insert effect can be applied to the playback of a track (or pair of tracks). Use this when you wish to try out effects after recording the dry sound, or when you wish to apply effects only to a specific track.



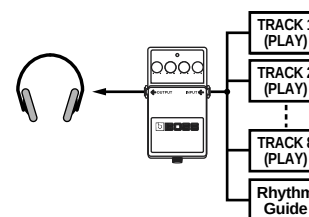
RHYTHM:

The insert effect can be applied to the playback of a Rhythm Guide.



MASTER:

Use this when you wish to apply effects to the entire song, such as when adjusting the tone or applying a special effect during mixdown.



4. Press [UTILITY] (or press [EXIT] repeatedly) to return to the Play screen.

* During updating, “Keep power on!” appears in the upper line of the display, while the lower line shows what is being processed.

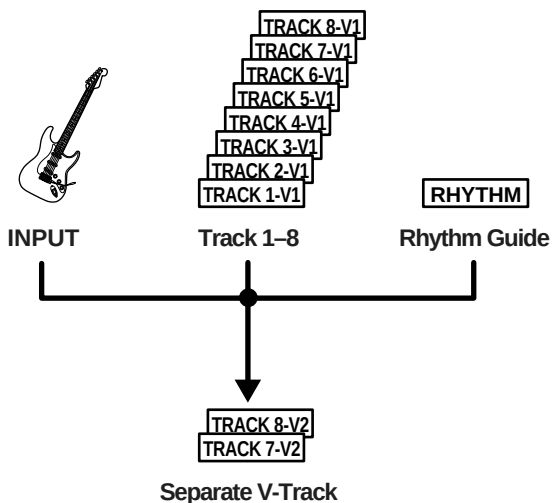
Putting multiple tracks together (Bounce)

Although the BR-864 allows the simultaneous playback of eight tracks, when you run out of tracks, the BR-864 also lets you copy the recordings of multiple tracks together onto one track (V-Track). This is called “bounce” (also known as bounce recording or ping-pong recording). By combining multiple tracks in this way, you can free up other tracks in order to record additional performances.

In bounce mode, you can play back eight tracks simultaneously and record them all to a single, separate V-Track.

When input sources are selected with INPUT SELECT, you can have those sounds recorded together.

Furthermore, you can include the sounds from the rhythm guide in the recording.



The explanation below uses an example of mixing the monaural recording on tracks 1 and 2 and the stereo recording on tracks 3 and 4, and bouncing them to V-Track 2 of tracks 3 and 4.

1. **Set the pan for tracks 1 and 2 to the locations you desire, set the pan for track 3 all the way to the left (L50), and the pan for track 4 all the way to the right (R50).**



“Setting the positioning (pan) of the sound” (p. 40)

2. **Play back the song and adjust the volumes for the eight tracks using the REC TRACK faders.**

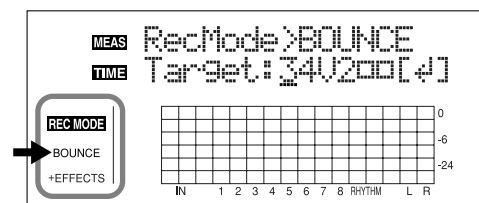
The overall volume is adjusted by the MASTER fader. At this time, raise the volume as high as possible without allowing the sound to distort.

Lower the faders for the tracks that you do not want to mix.

* When using bounce recording, you can record the sounds with insert effects (p. 56), loop effects (p. 62), or Track EQ (p. 64) applied. When using the insert effects, refer to “Changing how the insert effects are used according to the mode” (p. 59).

3. **Press [STOP].**
4. **Press [REC MODE] repeatedly until “BOUNCE” is indicated for REC MODE at the left of the screen.**
The track selection screen appears for stereo recording.
5. **Use CURSOR [◀] [▶] and the TIME/VALUE dial to select the recording-destination track/V-Track.**

Here, set this to “34V2” (V-Track 2 of Tracks 3 and 4).

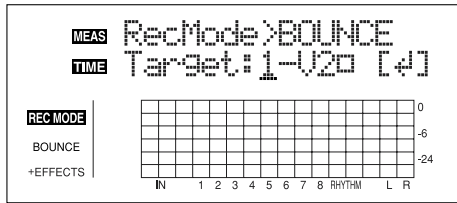


■ : V-Tracks with recorded data.

□ : V-Tracks without data.

(When bouncing while recording in mono)

If you turn the TIME/VALUE dial at this time, the screen for specifying the track for mono recording is displayed.



6. Press [ENTER] to confirm the screen for specifying the recording-destination track.

Return to the Play screen.

The REC TRACK button for the track selected as the recording destination flashes in red.

If the selected recording destination track already has data recorded to it, the REC TRACK button for that selected recording destination track alternately lights up in orange and green.

The [INPUT SELECT] indicator goes out, and the input source is automatically muted. This prevents the input source from being mixed in and recorded during bounce recording.

- * If you wish to mix an input source as part of the bounce recording, press [INPUT SELECT] to select the desired input source. At this time, you can apply loop effects (p. 62) to the sound of the input source.

7. If you want to mix in the sound of the rhythm guide as well, increase the RHYTHM GUIDE fader.

If you do not want to record the rhythm guide, lower the fader.

8. After pressing [ZERO] to return to the time location 00:00:00-00.0, press [REC] and then press [PLAY] to start bounce recording.

9. When you are finished recording, press [STOP].

- * During updating, "Keep power on!" appears in the upper line of the display, while the lower line shows what is being processed.

10. Press [PLAY] to check the sound bounced to tracks 3 and 4.

The pan for tracks 3 and 4, where the music was bounced, is set all the way to the left and right respectively.

MEMO

In order to prepare for the next recording, when the bounce is finished, the tracks (1–2 and 5–8) other than those that were bounced to (3 and 4) are automatically switched to the V-Tracks that are empty.

11. If you want to save the settings in the currently selected song, hold down [STOP], and press [REC].

- * During updating, "Keep power on!" appears in the upper line of the display, while the lower line shows what is being processed.

Using the loop effects/Track EQ

Here is an explanation of how to change the various parameters for the loop effects (chorus / delay / doubling / reverb).



For an explanation of loop effects, refer to “Loop Effect Parameter Functions” (p. 131).



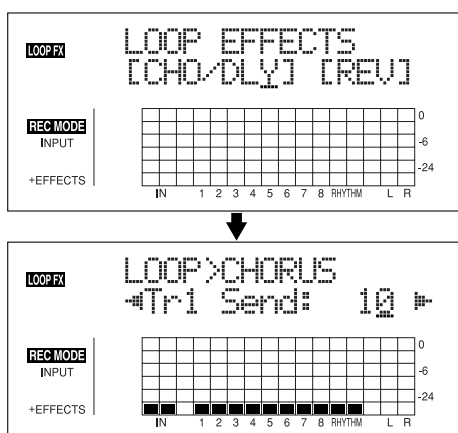
Loop effects do not have “patches.” Loop effect settings are saved along with the song data.

If you want to save the settings in the currently selected song, hold down [STOP], and press [REC].

Selecting the loop effect

* You cannot use the chorus, delay, and doubling effects together. You must choose only one.

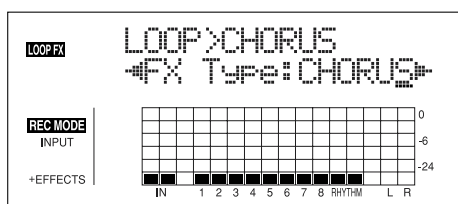
1. Press [LOOP EFFECTS].
2. Press CURSOR [◀] [▶] to move the cursor to “CHO/DLY” or “REV,” and press [ENTER].



3. Press CURSOR [◀] [▶] until “FX Type” or “Type” is displayed, then turn the TIME/VALUE dial to select the loop effect.

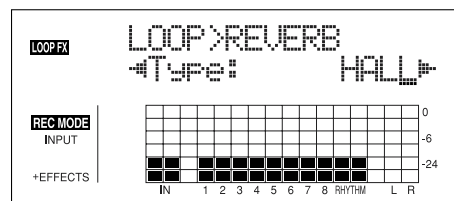
When using CHO/DLY

Select from “CHORUS,” “DELAY,” or “DBLN” (doubling).

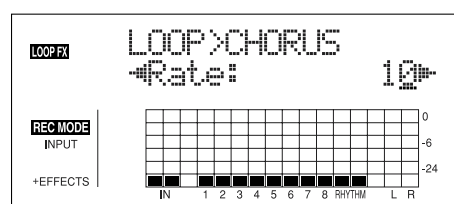


When using REV

Select either “HALL” or “ROOM.”



4. To change the settings for the selected effect, press CURSOR [◀] [▶] to select the parameter and turn the TIME/VALUE dial to change the set value.



For a description of the parameters for each effect, refer to “Loop Effect Parameter Functions” (p. 131).

5. When you finish making settings, press [EXIT] repeatedly to return to the PLAY screen.

Doubling

When you want to spread out the guitar backing sound to the left and right, record the same guitar backing separately to two tracks, then pan the sounds to the left and right. This is known as “doubling.”

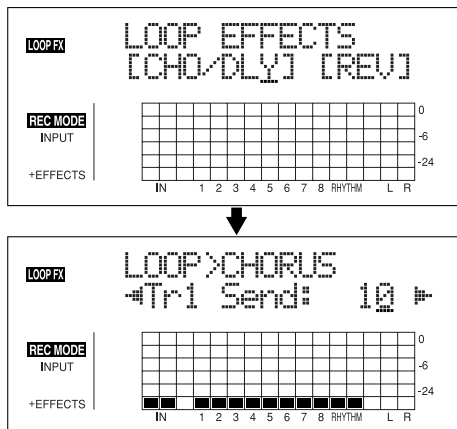
By using the “DBLN” loop effect, you can produce a doubling effect even from a single-track (mono) recording, allowing you to make more efficient use of the tracks.

* If you want to emphasize the doubling effect, pan the track completely to the right or to the left and increase the doubling effect level. In addition, use the following procedure to raise the send level.

Adjusting how the loop effect is applied

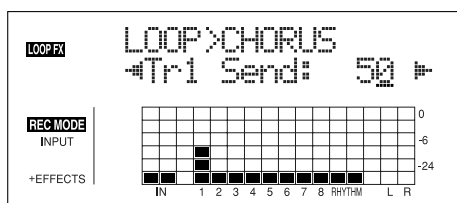
The following explains how you can alter the volume of the signals sent by each track to the loop effects (the send level), and control the degree to which the loop effects are applied.

1. Press [LOOP EFFECTS].
2. Press CURSOR [◀] [▶] to move the cursor to “CHO/DLY” or “REV,” and press [ENTER].

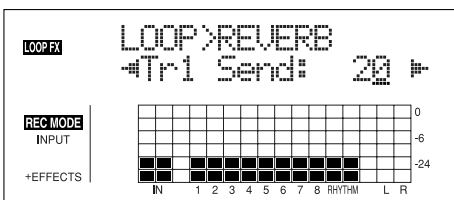


3. Press CURSOR [◀] [▶] to select the screen for setting the send level of each track appears.

When using CHO/DLY



When using REV

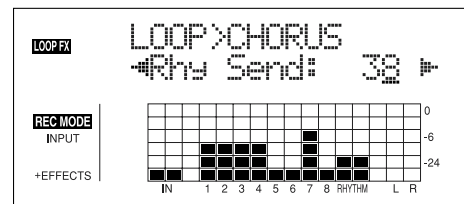
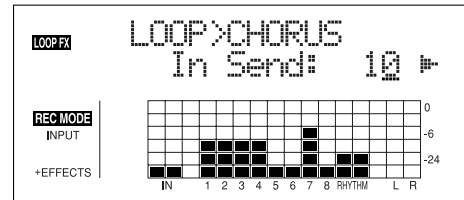


4. Use [CURSOR] and the TIME/VALUE dial to adjust the send level for each track.

* Pressing a REC TRACK button moves the cursor to the track corresponding to the button pressed.

Pressing [TRACK] switches to between Tr1–4 and Tr5–8.

If you then press CURSOR [◀], the screen for setting the input-source send level appears in the display; if you press CURSOR [▶], the one for setting the rhythm guide send level is displayed.



To adjust the send level for the input source, move the cursor to “In Send.” To adjust the send level for the rhythm guide, move the cursor to “Rhy Send.” The setting is adjusted by turning the TIME/VALUE dial to the desired value.

5. After you have completed adjusting the send level, press [EXIT] repeatedly to return to the Play screen

MEMO

You can switch screens in the following sequence, with the screen cycling to the next screen each time [LOOP EFFECTS] is pressed.

Loop Effects selection screen → Send Level screen → Type screen → Play screen

Setting the Track EQ

This section explains how to edit the Track EQ settings (parameters).



For a fuller description of Track EQ, refer to “Track EQ Parameter Functions” (p. 133).

MEMO

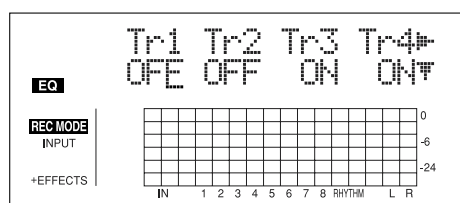
Track EQ do not have “patches.” Loop effect settings are saved along with the song data.

If you want to save the settings in the currently selected song, hold down [STOP], and press [REC].

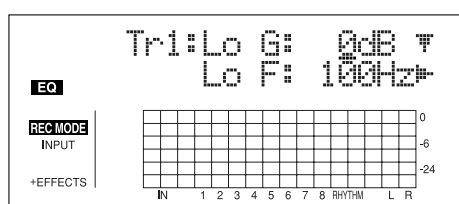
1. Press [EQ].
2. Use CURSOR [◀] [▶] and the TIME/VALUE dial to set the EQ On/Off for each track.

* Pressing a REC TRACK button moves the cursor to the track corresponding to the button pressed.

Pressing [TRACK] switches to between Tr1–4 and Tr5–8.



3. To change the EQ settings, press CURSOR [▽] repeatedly to display the parameter screen, then turn the TIME/VALUE dial to change the settings value.



4. After you have completed the setting, press [EQ] or [EXIT] to return to the Play screen

Mastering

Use the “Mastering Tool Kit” to produce a two-track master of the bounce tracks with the levels optimized.

What is Mastering Tool Kit?

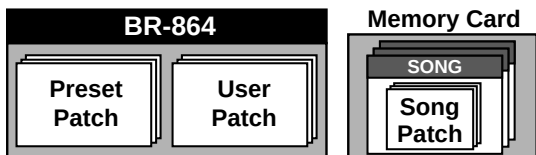
When creating an audio CD from your recorded songs, or recording to an MD or similar media, the overall volume needs to be restrained, so that even the loudest portions of the songs are handled appropriately on the CD or MD. However, this often results in an overall lowering of the volume, resulting in a CD or MD that lacks excitement and impact.

Moreover, in the low-frequency range, to which the human ear is not very sensitive, the sound actually produced might be perceived as being somewhat low in volume, even though the meter shows that it's at the maximum level. This also makes it difficult to create powerful sounds.

With the “Mastering Tool Kit,” however, you can smooth out the differences in volume that occur over the course of a song, while also correcting the balance in the low end.

We recommend mastering with the Mastering Tool Kit in the final stage of creating songs.

- * The Mastering Tool Kit features 19 pre-programmed “Preset Patches” (P01–P19), 19 rewritable “User Patches” (U01–U19), and 19 “Song Patches,” which are stored individually for each song (S01–S19).



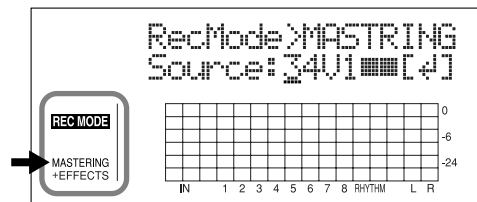
“Mastering Tool Kit Patch List” (separate sheet)

- * In Mastering mode, the following buttons are disabled after you set the recording source and destination and return to the Play screen. In addition, you cannot make Insert mode settings (p. 59).

[INPUT SELECT], [TUNER], [PAN], [EQ],
[LOOP EFFECTS], [PHRASE TRAINER],
[ARRANGE/PATTERN/OFF], [TONE LOAD]
[RHYTHM PAD], [V-TRACK]

1. Press [REC MODE] several times until “MASTERING” is indicated for REC MODE at the left of the screen.

The Mastering screen appears in the display.



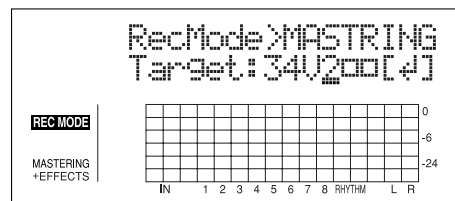
■: V-Tracks with recorded data.

□: V-Tracks without data.

2. Press CURSOR [◀] [▶] and turn the TIME/VALUE dial to select the recording source tracks and V-Tracks.
3. Press [ENTER] to bring up the screen for specifying the recording-destination track.

- * In this case, although the source and destination tracks in this recording process are the same. You cannot make these changes on other tracks.

The next V-Track after the recording source is automatically selected as the recording-destination V-Track.



4. Turn the TIME/VALUE dial to select the track and V-Track to which you want to record.
5. Press [ENTER] to confirm the recording-destination track and return to the Play screen.

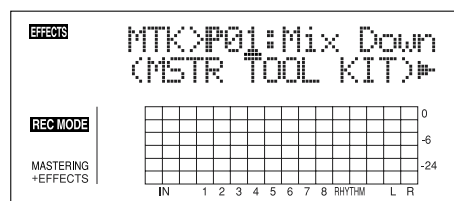
The REC TRACK button for the track selected as the recording destination flashes in red.

If the recording source track contains data, the REC TRACK button for the selected recording destination track alternately lights up in orange and green.

- * At this point, the Mastering Tool Kit is automatically selected as the effect.

6. Press [EFFECTS].

The Mastering Tool Kit selection screen appears in the display.



- Press **CURSOR** [] [] and turn the **TIME/VALUE** dial to select the **Mastering Tool Kit** bank and number.

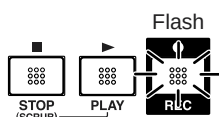


“Mastering Tool Kit Patch List” (separate sheet)

- Press **[EXIT]** to return to the **Play** screen.

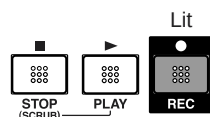
- Press **[REC]**.

[REC] flashes in red and the BR-864 enters the recording standby state.



- Press **[PLAY]**.

The [REC] and REC TRACK buttons stop flashing in red and instead light solidly, and recording starts.



- When you finish mastering, press **[STOP]**.

- * During updating, “Keep power on!” appears in the upper line of the display, while the lower line shows what is being processed.

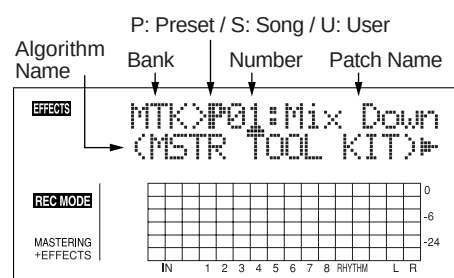
Editing the Mastering Tool Kit settings

To create a new patch, select the patch that most closely resembles the sound you have in mind from the effects patches already stored in the unit, then edit its settings.

If you wish to save the effect settings that you edited, save them as a user patch or song patch.

- Carry out Steps 1–6 from p. 65, and switch to **Mastering mode**.

The Mastering Tool Kit selection screen appears.

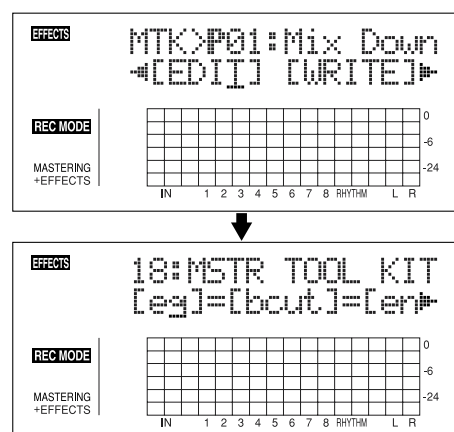


- Select a **Mastering Tool Kit**.

Use **CURSOR** [] [] and the **TIME/VALUE** dial to select the **Preset/Song/User** and number.

- Press **CURSOR** [] to move the cursor to “**EDIT**,” and press **[ENTER]**.

The display switches to the Mastering Tool Kit Edit screen, which shows the algorithm (the effects used, shown in the sequence they are connected).



HINT

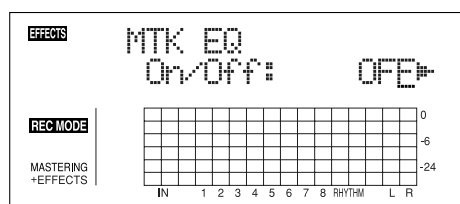
You can also display this screen directly by pressing **[ENTER]** while the cursor is positioned at the **Preset/Song/User** or number.

4. Press CURSOR [$\triangleleft$] [$\triangleright$] to move the cursor to each effect and turn the TIME/VALUE dial to turn each effect on or off.

Blocks that are turned on are shown in uppercase letters, while blocks that are turned off are shown in lowercase letters. Turn on the effects that you want to use.

5. Press CURSOR [$\triangleleft$] [$\triangleright$] to move the cursor to the effect with the parameter that you want to change and press [ENTER].

The Parameter Setting screen for each effect appears.



6. Use CURSOR [$\triangleleft$] [$\triangleright$] to select a parameter, and turn the TIME/VALUE dial to edit the value.
7. If you would like to edit another effect, press [EXIT] to return to the previous screen, and repeat steps 5-6.
8. If you wish to save the current effect settings, perform the procedure described in “Saving mastering tool kit settings,” below.

NOTE

Edited effect settings are temporary. If you exit the Edit Effect screen without saving the effect patch you changed, “TMP” appears next to the indication of the bank.

Be aware that if you select a new effect patch while “TMP” is displayed, the altered effect patch is returned to its original settings and the changes are lost.

Saving the Mastering Tool Kit settings (Write)

This assigns a name (patch name) to the edited patch settings and saves the settings.

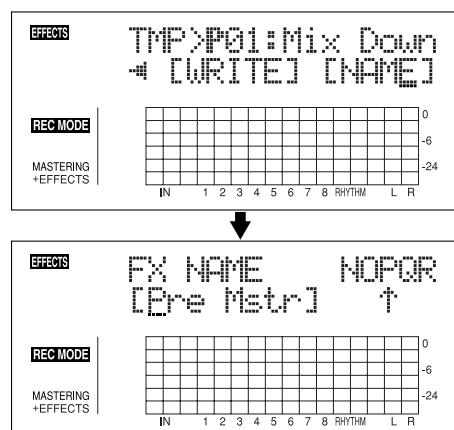
- * You cannot write patches while songs are being recorded or played back.

1. Entering the patch name.

- * If you do not need to change patch name, go to “4.”

At the Edit Effect screen, press CURSOR [$\triangleright$] to move the cursor to “NAME,” and press [ENTER].

The Patch Name Setting screen appears.



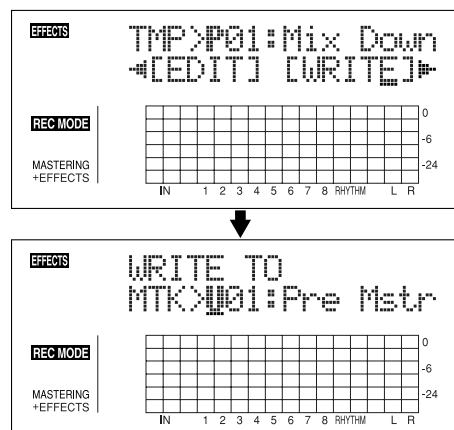
2. Use CURSOR [$\triangleleft$] [$\triangleright$] and the TIME/VALUE dial to enter the patch name.

- * Press [ENTER] to switch between uppercase and lowercase.

3. After you have completed entering the effect settings and patch name as desired, press [EXIT] to return to the Effect screen.

4. Press CURSOR [$\triangleleft$] [$\triangleright$] to move the cursor to “WRITE,” and press [ENTER].

The Write screen appears.



5. Turn the TIME/VALUE dial to select the number to which to write the new patch.

6. After you’ve selected the destination, press [ENTER].

After the save has been completed, you are returned to the Effect screen.

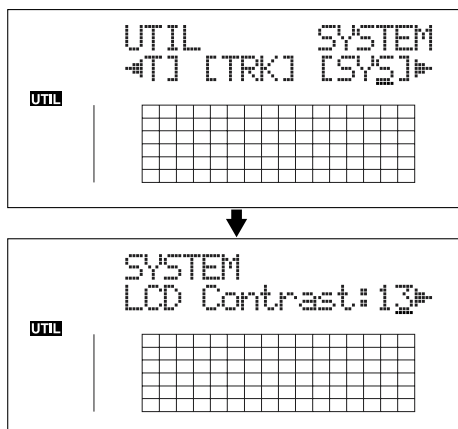
- * During updating, “Keep power on!” appears in the upper line of the display, while the lower line shows what is being processed.

Displaying the song information

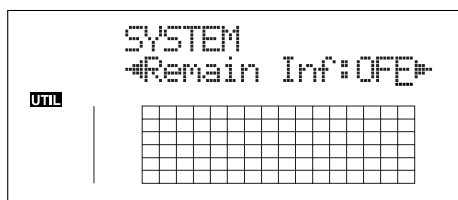
Displaying the remaining available recording time

Follow the procedure below to either display the elapsed recording time or the remaining available recording time in the recording standby and recording screens.

1. Press [UTILITY].
2. Press CURSOR [◀] [▶] to move the cursor to "SYS," and press [ENTER].



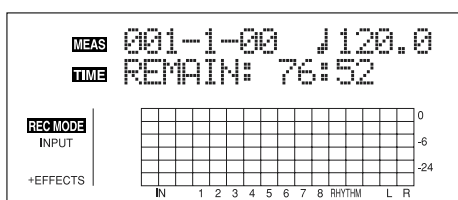
3. Press CURSOR [◀] [▶] to select "Remain Inf," and turn the TIME/VALUE dial to select "ON" or "OFF."



- ON:** Displays the remaining available recording time in "minutes: seconds."
- OFF:** Displays the elapsed recording time.

4. Press [UTILITY] (or press [EXIT] repeatedly) to return to the Play screen.

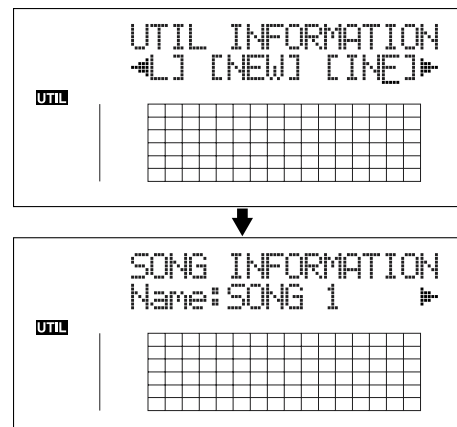
- * During updating, "Keep power on!" appears in the upper line of the display, while the lower line shows what is being processed.
- * When [REC] is pressed in the Play screen, putting the BR-864 into record standby ([REC] flashes), the remaining recording time is displayed in the TIME area.



Displaying the memory card usage

Follow the procedure below to display the current condition of the memory card being used.

1. Press [UTILITY].
2. Press CURSOR [◀] [▶] to move the cursor to "INF," and press [ENTER].

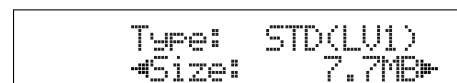


3. Press CURSOR [◀] [▶] to select the parameter to be displayed.

Name of the currently selected song



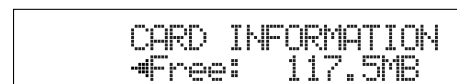
Song's data type and memory used (Size: MB)



Data Type

- HiFi (MT2): High-quality recording type
- STD (LV1): Standard recording type
- LONG (LV2): Long recording type

Remaining memory



- * The song sizes are displayed in units of 1M = 1,000,000 bytes. The size displayed is an approximation.

4. Press [UTILITY] (or press [EXIT] repeatedly) to return to the Play screen.

Section 2

Editing

Registering time (Locator Function)

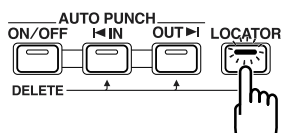
Using the locator function, you can register any desired time in a song as a “**locator point**” so that you can jump to that point later with just the press of a button.

This function is quite useful during editing.

Registering a locator point

1. At the Play screen, move to the location where you want to register the locator point.
2. Press [LOCATOR].

When the [LOCATOR] indicator lights up, registration is complete.



Moving to the locator point

1. Press [LOCATOR].

This moves you to the time in the song registered as a locator point.

Deleting a locator point

1. Press and hold AUTO PUNCH [ON/OFF], then press [LOCATOR].

The locator point is deleted.

Search for the music's start and end (Scrub/Preview)

Scrub Function

When editing a sound, some times you need to know exactly where the sound starts, or exactly where the recording with an auto punch in starts.

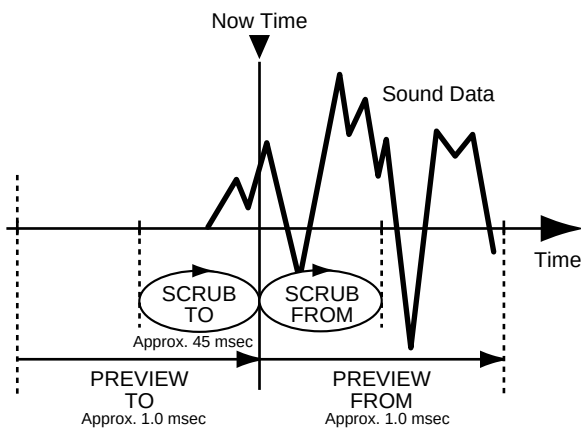
To enable you to find these points accurately, the BR-864 is equipped with the Scrub Function.

When you use the Scrub Function during playback (called "scrubbing"), the portion from your before or after the current location (approximately 45 msec) is played back and repeated.

Preview Function

With the Preview Function, you can playback the one-second portion of the song before or after your current position.

By using this together with the Scrub Function, at the same time slowly moving your current position in the song, it becomes easy to find the exact transition point from one phrase to the next.



Scrubbing to find the music starting/ending point

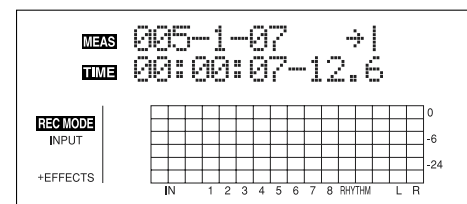
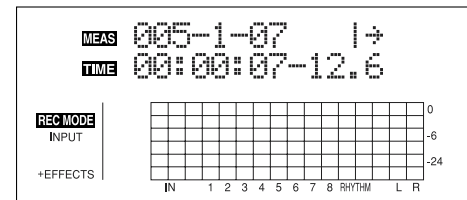
1. Hold down [STOP] and press [PLAY].

The [PLAY] indicator begins flashing and scrubbing starts.

At this time, The Track 1-8 LEVEL meters are displayed.

The "÷|" (SCRUB TO) and "|÷" (SCRUB FROM) displayed at the TEMPO position in the screen are the scrub points with respect to the current position.

When the cursor is set under the scrub point, it is possible to change scrub point by TIME/VALUE dial.



MEMO

You can press [PLAY] to preview the material to or from the currently selected scrub point.

|÷ PREVIEW FROM

÷| PREVIEW TO

HINT

To mute the sound of a particular track, hold down [DELETE/MUTE] and press the relevant REC TRACK button so it starts blinking.

2. Slowly turn the TIME/VALUE dial to move the current position and search for the starting point of the phrase (e.g., where sound is first emitted).

3. After you find the exact point where the music starts, press [STOP] to stop scrubbing.

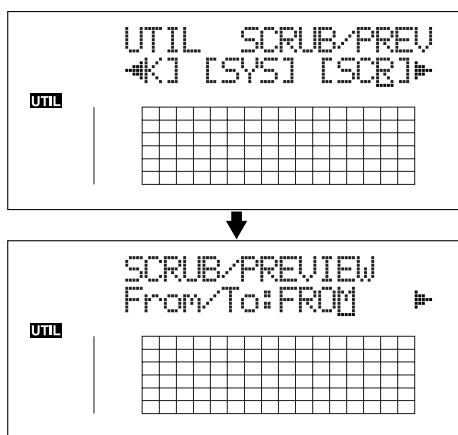
MEMO

You can now press [LOCATOR] to register a locator point so that you can find the point easily later.

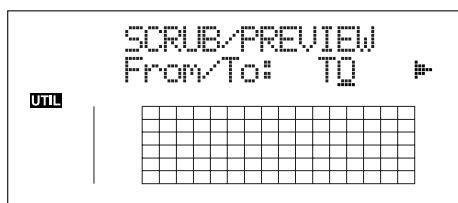
Changing the scrub points

Besides switching the scrub point in the Play screen (p. 71), you can also use the following method to switch the scrub point.

1. Press [UTILITY].
2. Press CURSOR [◀] [▶] to move the cursor to "SCR," and press [ENTER].



3. Press CURSOR [◀] [▶] to select "FROM/TO," and turn the TIME/VALUE dial to change scrub points.



TO: Scrubs to your current position.

FROM: Scrubs from your current position.

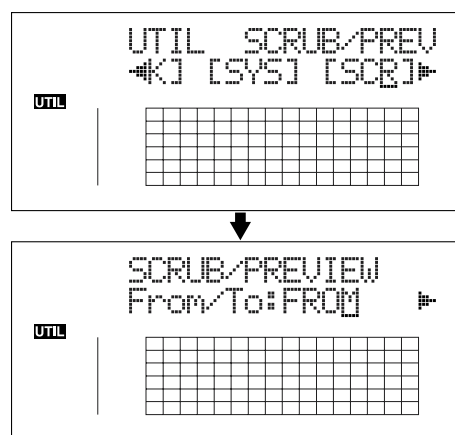
4. After completing the setting, press [UTILITY] (or press [EXIT] repeatedly) to return to the Play screen.

* During updating, "Keep power on!" appears in the upper line of the display, while the lower line shows what is being processed.

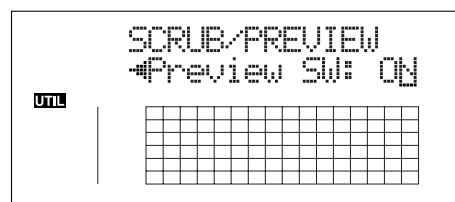
Enabling use of the Preview function with [REW] and [FF]

Besides using [PLAY] for the Preview function (p. 71), you can also set the unit so that [REW] and [FF] can be used with the Preview function.

1. Press [UTILITY].
2. Press CURSOR [◀] [▶] to move the cursor to "SCR," and press [ENTER].



3. Press CURSOR [▶] to select "Preview SW," and turn the TIME/VALUE dial to set "ON."



This enables use of the Preview Function.

4. Press [UTILITY] (or press [EXIT] repeatedly) to return to the Play screen.

* During updating, "Keep power on!" appears in the upper line of the display, while the lower line shows what is being processed.

MEMO

You can temporarily switch to Preview during scrub with the following operations.

Press [REW]: PREVIEW TO

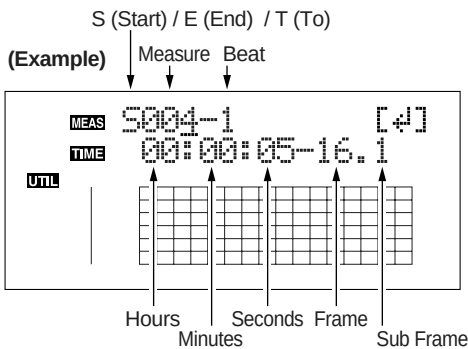
Press [FF]: PREVIEW FROM

Editing the performance on a track (Track Editing)

The BR-864 allows you to edit your songs by performing editing functions such as copying and moving data recorded on the tracks.

About the Measure/Time Specification screen

Measures and time are specified in the “S” (Start), “E” (End), and “T” (To) screens in Track Edit as shown below.



MEMO

Data is saved in its edited form when you return to the Play screen from the Track Edit screen.

- * During automatic updating, “Keep power on!” appears in the upper line of the display, while the lower line shows what is being processed.

MEMO

To copy, move, or erase repeated portions, you first need to set the portion to be repeated, using the procedure described on p. 49.

Copying data (Track Copy)

Track Copy allows you to copy a specific part of data and then place it in a different location.

You can perform editing operations such as copying the data on a track all at once, or copying the data from a specified part as many times as you wish.

If, for example, you want to use a phrase from a certain track, or have the same phrase repeated again and again, the copy function will help save you time.

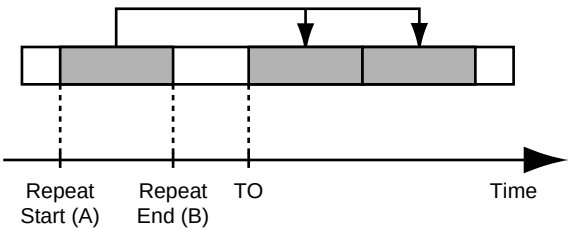
- * If data exists at the position being copied to, that data will be overwritten.
- * The portion being copied must be longer than 1.0 seconds long. If the copied portion is 1.0 seconds or less, no sound will be heard even if the copy is carried out.

The three types of Track Copy are given below.

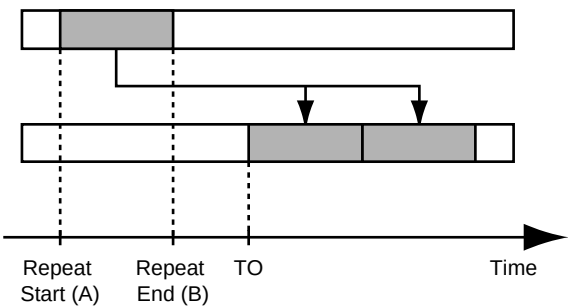
Copying the repeated portion (AB)

Perform the procedure given below to copy the portion from the repeat start (A) to the repeat end (B).

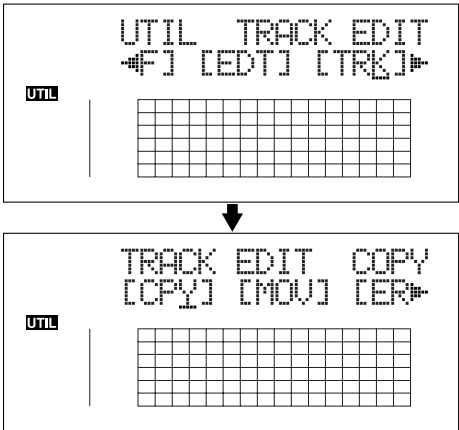
Ex. 1: Copying twice to the same track



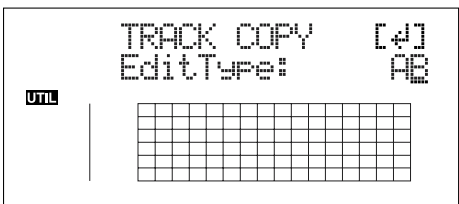
Ex. 2: Copying twice to another track



1. Press [UTILITY].
2. Press CURSOR [◀] [▶] to move the cursor to “TRK,” and press [ENTER].

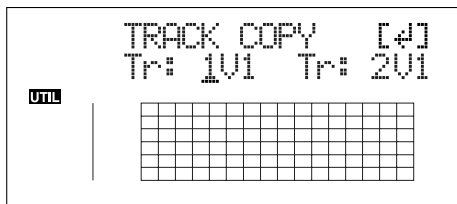


3. Press CURSOR [◀] [▶] to move the cursor to “CPY,” and press [ENTER].

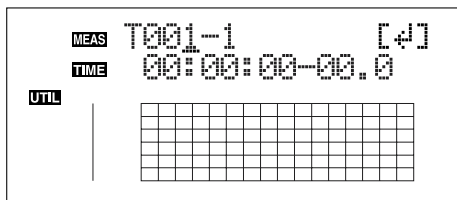


Editing the performance on a track (Track Editing)

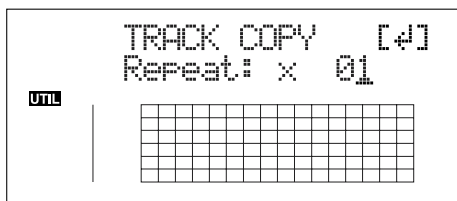
- Turn the TIME/VALUE dial to select “AB” and press [ENTER].



- Use CURSOR [◀] [▶] and the TIME/VALUE dial to select the track/V-Track to copy from, and track/V-Track to copy to.
- Press [ENTER].



- Use [CURSOR] and turn the TIME/VALUE dial to specify the time of the beginning of the location “T” (To) where you want the copied data to be placed.
- Press [ENTER].



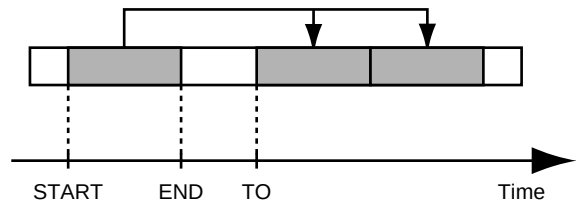
- Turn the TIME/VALUE dial to select the number of copies you want to be placed.
- When you are ready to execute the copy, press [ENTER].
The display will ask “Are you sure?” so that you can confirm the operation.
- Press [ENTER].
The copy is executed.
- Press [UTILITY] (or press [EXIT] repeatedly) to return to the Play screen.

* During updating, “Keep power on!” appears in the upper line of the display, while the lower line shows what is being processed.

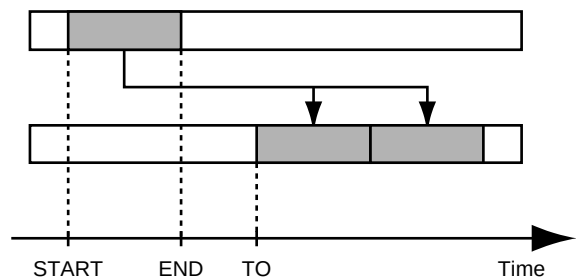
Copying by specifying the time (TME/ MES)

Perform the procedure given below to copy the portion between specific times.

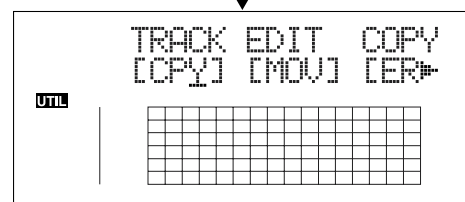
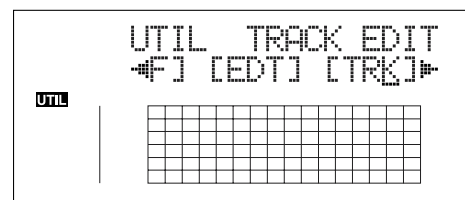
Ex. 1: Copying twice to the same track



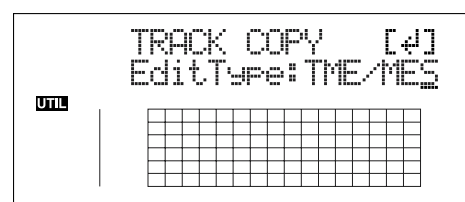
Ex. 2: Copying twice to another track



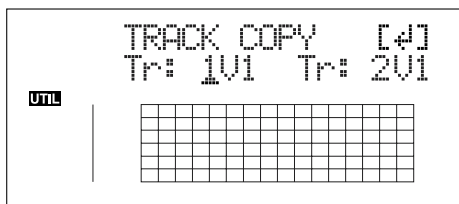
- Press [UTILITY].
- Press CURSOR [◀] [▶] to move the cursor to “TRK,” and press [ENTER].



- Press CURSOR [◀] [▶] to move the cursor to “CPY,” and press [ENTER].

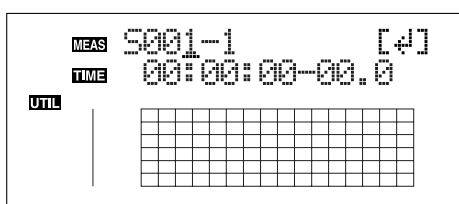


- Turn the TIME/VALUE dial to select “TME/MES” and press [ENTER].



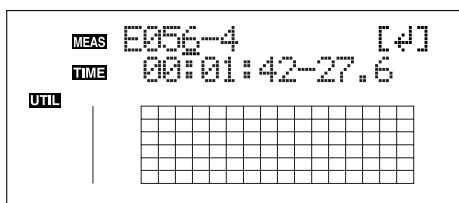
5. Use CURSOR [] [] and the TIME/VALUE dial to select the track/V-Track to copy from, and track/V-Track to copy to.

6. Press [ENTER].



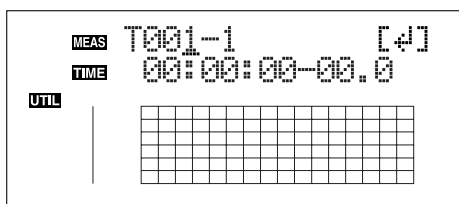
7. Use [CURSOR] and the TIME/VALUE dial to specify the beginning of the portion "S" (Start) of data you want to copy.

8. Press [ENTER].



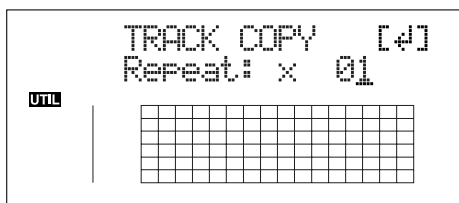
9. Use [CURSOR] and the TIME/VALUE dial to specify the ending of the portion "E" (End) of data you want to copy.

10. Press [ENTER].



11. Use [CURSOR] and the TIME/VALUE dial to specify the time of the beginning of the location "T" (To) where you want the copied data to be placed.

12. Press [ENTER].



13. Turn the TIME/VALUE dial to select the number of copies you want to be placed.

14. When you are ready to execute the copy, press [ENTER].

The display will ask "Are you sure?," so that you can confirm the operation.

15. Press [ENTER].

The copy is executed.

16. Press [UTILITY] (or press [EXIT] repeatedly) to return to the Play screen.

* During updating, "Keep power on!" appears in the upper line of the display, while the lower line shows what is being processed.

* After specifying the time in the procedure above, a "+" may appear to show that there is a discrepancy between the actual current position and the position displayed. If you specify the locations using measures, specify the locations at each screen using the TIME/VALUE dial to eliminate the discrepancy.

HINT

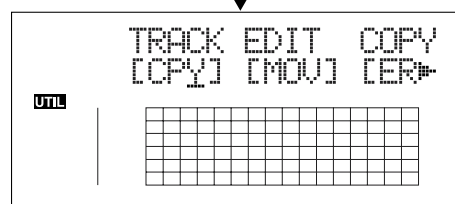
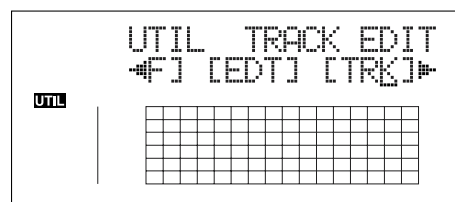
You can also enter the time using [LOCATOR], [ZERO], [STOP] + [REW], [STOP] + [FF], and AUTO PUNCH [IN / OUT].

Copying a complete track (ALL)

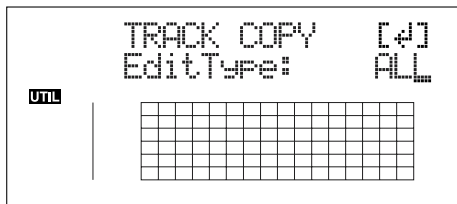
Perform the procedure given below to copy the complete recorded data from one track to another.

1. Press [UTILITY].

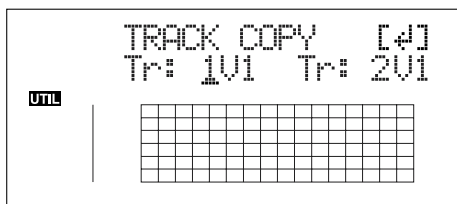
2. Press CURSOR [] [] to move the cursor to "TRK," and press [ENTER].



3. Press CURSOR [] [] to move the cursor to "CPY," and press [ENTER].



4. Turn the TIME/VALUE dial to select “ALL” and press [ENTER].



5. Use CURSOR [◀] [▶] and the TIME/VALUE dial to select the track/V-Track to copy from, and track/V-Track to copy to.

6. When you are ready to execute the copy, press [ENTER].

The display will ask “Are you sure?” so that you can confirm the operation.

7. Press [ENTER].

The copy is executed.

8. Press [UTILITY] (or press [EXIT] repeatedly) to return to the Play screen.

* During updating, “Keep power on!” appears in the upper line of the display, while the lower line shows what is being processed.

Moving data (Track Move)

Track Move allows you to move a specific portion of data to a different location.

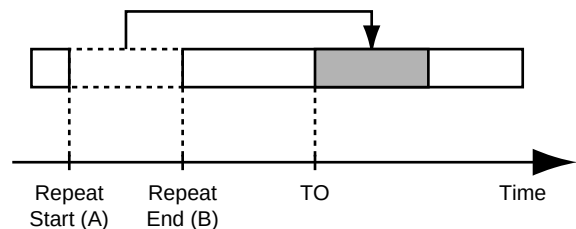
* After the data is moved, the location it was in will be left empty.

The three types of Track Move are given below.

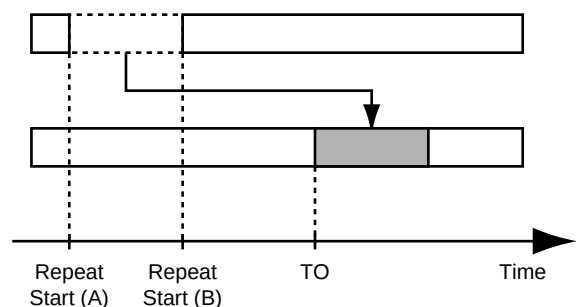
Moving the repeated portion (AB)

Perform the procedure given below to move the portion from the repeat start (A) to the repeat end (B).

Ex. 1: Moving twice to the same track

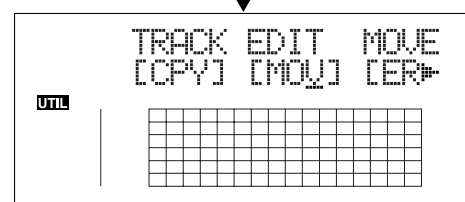
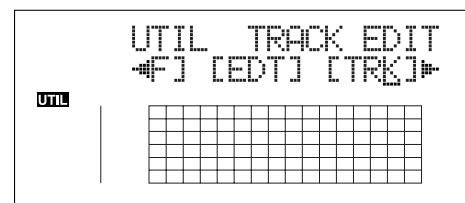


Ex. 2: Moving twice to another track

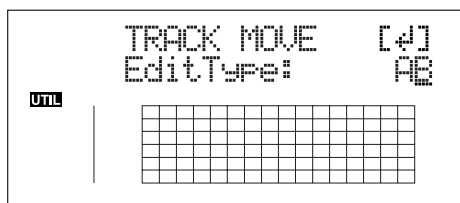


1. Press [UTILITY].

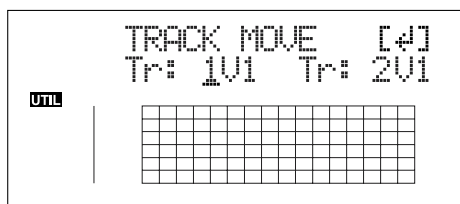
2. Press CURSOR [◀] [▶] to move the cursor to “TRK,” and press [ENTER].



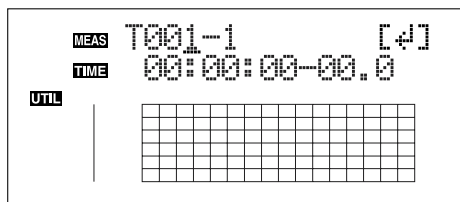
- Press **CURSOR** [] [] to move the cursor to “MOV,” and press [ENTER].



- Turn the **TIME/VALUE** dial to select “AB” and press [ENTER].



- Use **CURSOR** [] [] and the **TIME/VALUE** dial to select the track/V-Track to move from, and track/V-Track to move to.
- Press [ENTER].



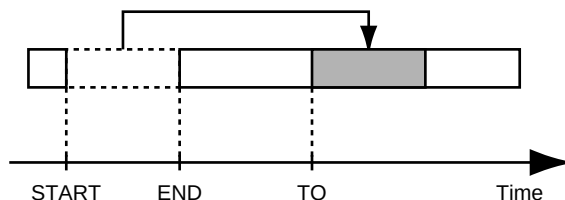
- Use **CURSOR** [] [] and the **TIME/VALUE** dial to specify the time of the beginning of the location “T” (To) where you want the data to be moved.
- When you are ready to execute the move, press [ENTER].
The display will ask “Are you sure?,” so that you can confirm the operation.
- Press [ENTER].
Move Event is executed.
- Press [UTILITY] (or press [EXIT] repeatedly) to return to the Play screen.

* During updating, “Keep power on!” appears in the upper line of the display, while the lower line shows what is being processed.

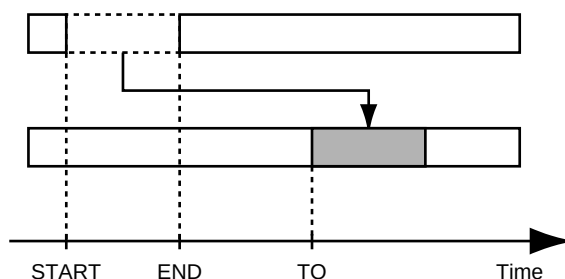
Moving by specifying the time (TME/ MES)

Perform the procedure given below to move the portion between specific times.

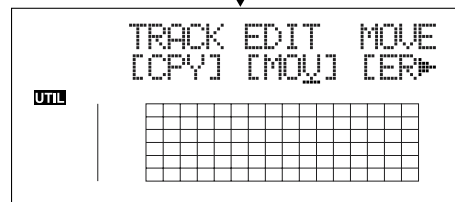
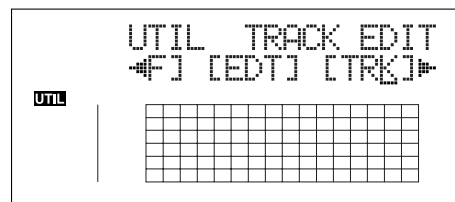
Ex. 1: Moving twice to the same track



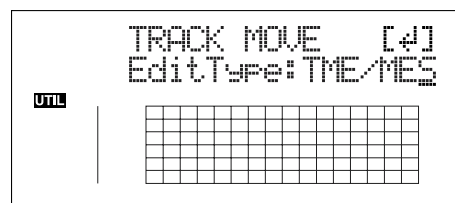
Ex. 2: Moving twice to another track



- Press [UTILITY].
- Press **CURSOR** [] [] to move the cursor to “TRK,” and press [ENTER].

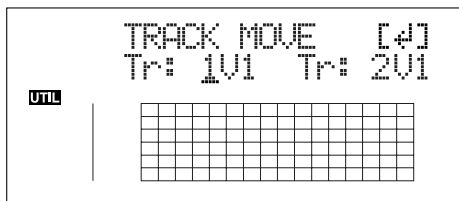


- Press **CURSOR** [] [] to move the cursor to “MOV,” and press [ENTER].



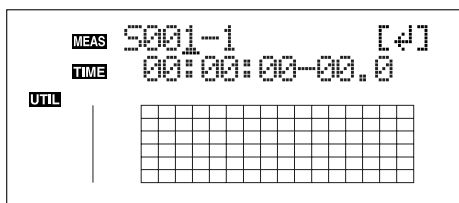
- Turn the **TIME/VALUE** dial to select “TME/MES” and press [ENTER].

Editing the performance on a track (Track Editing)



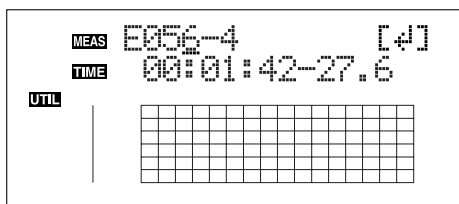
5. Use CURSOR [◀] [▶] and the TIME/VALUE dial to select the track/V-Track to move from, and track/V-Track to move to.

6. Press [ENTER].



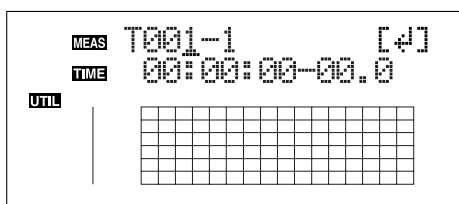
7. Use [CURSOR] and the TIME/VALUE dial to specify the beginning of the portion "S" (Start) of data you want to move.

8. Press [ENTER].



9. Use [CURSOR] and the TIME/VALUE dial to specify the ending of the portion "E" (End) of data you want to move.

10. Press [ENTER].



11. Use [CURSOR] and the TIME/VALUE dial to specify the time of the beginning of the location "T" (To) where you want the data moved.
12. When you are ready to execute the move, press [ENTER].

The display will ask "Are you sure?," so that you can confirm the operation.

13. Press [ENTER].

Move Event is executed.

14. Press [UTILITY] (or press [EXIT] repeatedly) to return to the Play screen.

* During updating, "Keep power on!" appears in the upper line of the display, while the lower line shows what is being processed.

* After specifying the time in the procedure above, a "+" may appear to show that there is a discrepancy between the actual current position and the position displayed. If you specify the locations using measures, specify the locations at each screen using the TIME/VALUE dial to eliminate the discrepancy.

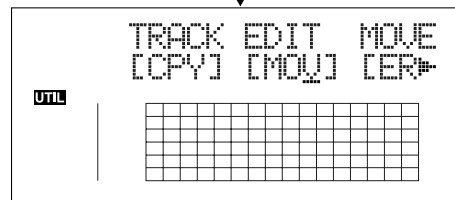
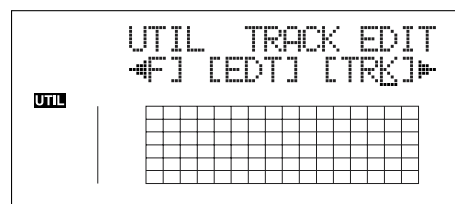
HINT

You can also enter the time using [LOCATOR], [ZERO], [STOP] + [REW], [STOP] + [FF], and AUTO PUNCH [IN/OUT].

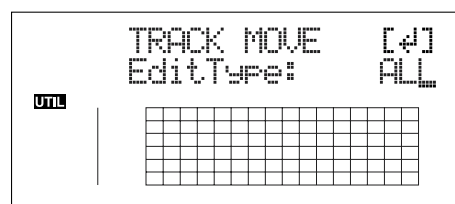
Moving a complete track (ALL)

Perform the procedure given below to move the complete data from one track to another.

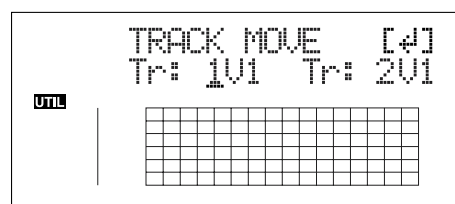
1. Press [UTILITY].
2. Press CURSOR [◀] [▶] to move the cursor to "TRK," and press [ENTER].



3. Press CURSOR [◀] [▶] to move the cursor to "MOV," and press [ENTER].

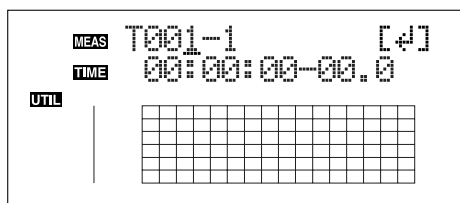


4. Turn the TIME/VALUE dial to select "ALL" and press [ENTER].



5. Press CURSOR [◀][▶] and the TIME/VALUE dial to select the track/V-Track to move from, and track/V-Track to move to.

6. Press [ENTER].



7. Use [CURSOR] and the TIME/VALUE dial to specify the time of the beginning of the location “T” (To) where you want the data to be moved.

8. When you are ready to execute the move, press [ENTER].

The display will ask “Are you sure?” so that you can confirm the operation.

9. Press [ENTER].

Move Event is executed.

10. Press [UTILITY] (or press [EXIT] repeatedly) to return to the Play screen.

* During updating, “Keep power on!” appears in the upper line of the display, while the lower line shows what is being processed.

Erasing data (Track Erase)

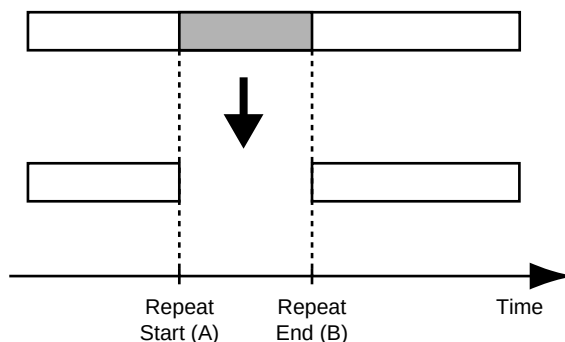
Track Erase allows you to erase a specific part of data. Even if data exists after the specified part, it will not be moved forward to fill the gap left by the erasure. Like a normal tape recorder, erasing can be considered covering unwanted data by recording emptiness.

* Do not leave a portion of less than 1.0 seconds in length after the erased portion. If a portion that short does remain, it will end up being silent.

The three types of Track Erase are given below.

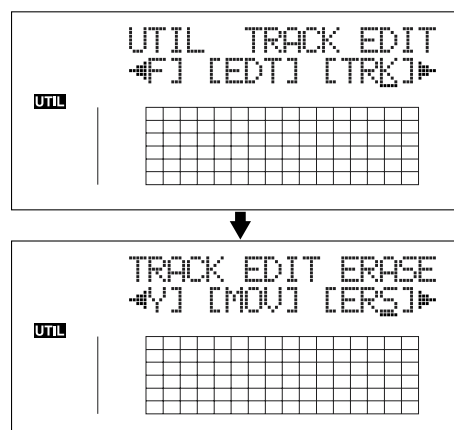
Erasing the repeated portion (AB)

Perform the procedure given below to erase the portion from the repeat start (A) to the repeat end (B).

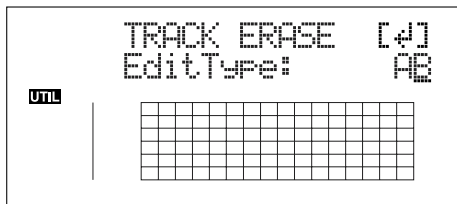


1. Press [UTILITY].

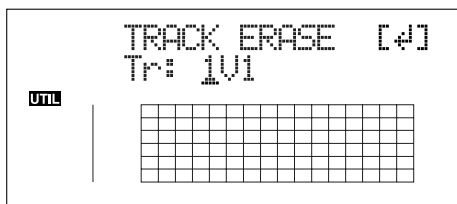
2. Press CURSOR [◀][▶] to move the cursor to “TRK,” and press [ENTER].



3. Press CURSOR [◀][▶] to move the cursor to “ERS,” and press [ENTER].



4. Turn the TIME/VALUE dial to select “AB” and press [ENTER].

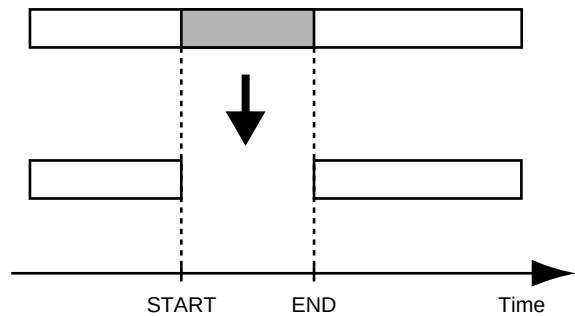


5. Use CURSOR [◀] [▶] and the TIME/VALUE dial to select the track/V-Track to erase from.
6. When you are ready to execute the erasure, press [ENTER].
The display will ask “Are you sure?” so that you can confirm the operation.
7. Press [ENTER].
The erasure is executed.
8. Press [UTILITY] (or press [EXIT] repeatedly) to return to the Play screen.

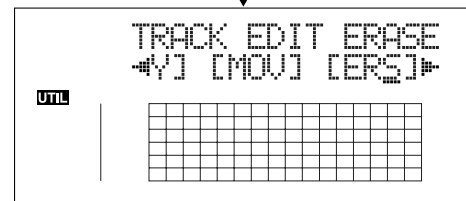
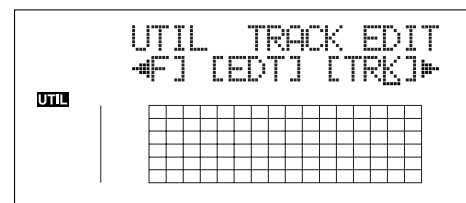
* During updating, “Keep power on!” appears in the upper line of the display, while the lower line shows what is being processed.

Erasing by specifying the time (TME / MES)

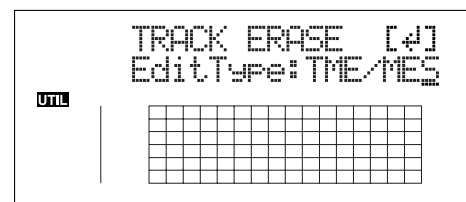
Perform the procedure given below to erase the portion between specific times.



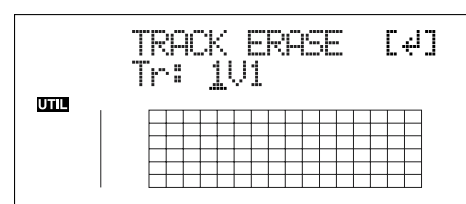
1. Press [UTILITY].
2. Press CURSOR [◀] [▶] to move the cursor to “TRK,” and press [ENTER].



3. Press CURSOR [◀] [▶] to move the cursor to “ERS,” and press [ENTER].

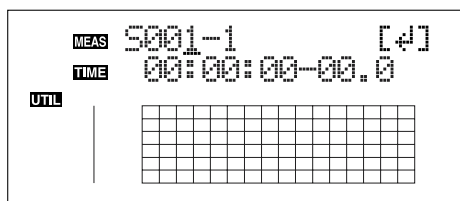


4. Turn the TIME/VALUE dial to select “TME/MES” and press [ENTER].



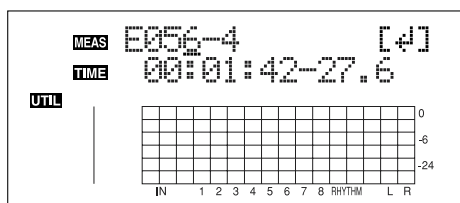
5. Use CURSOR [◀] [▶] and the TIME/VALUE dial to select the track/V-Track to erase from.

6. Press [ENTER].



7. Use [CURSOR] and the TIME/VALUE dial to specify the beginning of the portion “S” (Start) of data you want to erase.

8. Press [ENTER].



9. Use [CURSOR] and the TIME/VALUE dial to specify the ending of the portion “E” (End) of data you want to erase.

10. When you are ready to execute the erasure, press [ENTER].

The display will ask “Are you sure?” so that you can confirm the operation.

11. Press [ENTER].

The erasure is executed.

12. Press [UTILITY] (or press [EXIT] repeatedly) to return to the Play screen.

- * During updating, “Keep power on!” appears in the upper line of the display, while the lower line shows what is being processed.
- * After specifying the time in the procedure above, a “+” may appear to show that there is a discrepancy between the actual current position and the position displayed. If you specify the locations using measures, specify the locations at each screen using the TIME/VALUE dial to eliminate the discrepancy.

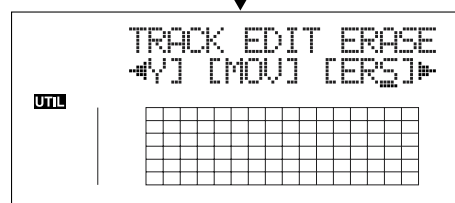
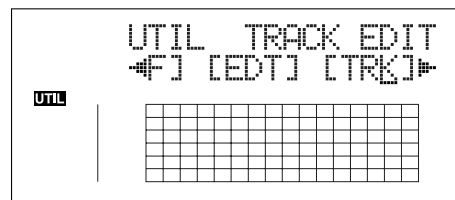


You can also enter the time using [LOCATOR], [ZERO], [STOP] + [REW], [STOP] + [FF], and AUTO PUNCH [IN / OUT].

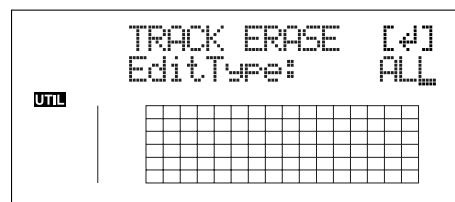
Erasing a complete track (ALL)

1. Press [UTILITY].

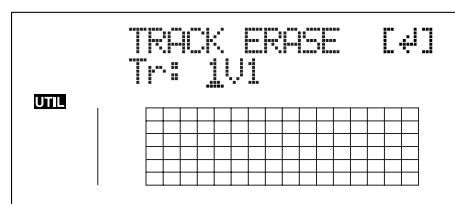
2. Press CURSOR [◀] [▶] to move the cursor to “TRK,” and press [ENTER].



3. Press CURSOR [◀] [▶] to move the cursor to “ERS,” and press [ENTER].



4. Turn the TIME/VALUE dial to select “ALL” and press [ENTER].



5. Use CURSOR [◀] [▶] and the TIME/VALUE dial to select the track/V-Track to erase.

6. When you are ready to execute the erasure, press [ENTER].

The display will ask “Are you sure?” so that you can confirm the operation.

7. Press [ENTER].

The erasure is executed.

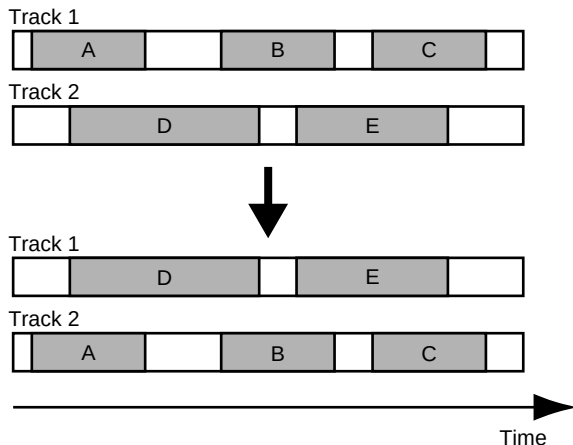
8. Press [UTILITY] (or press [EXIT] repeatedly) to return to the Play screen.

- * During updating, “Keep power on!” appears in the upper line of the display, while the lower line shows what is being processed.

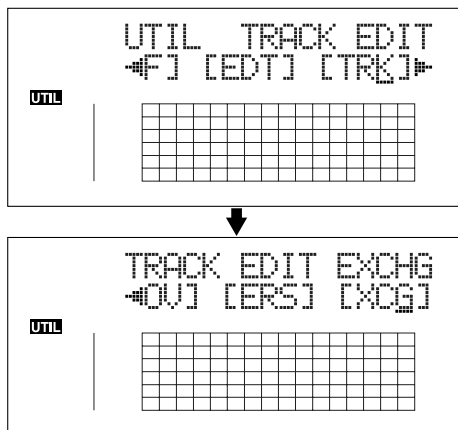
Exchanging data (Track Exchange)

Perform the procedure given below to exchange the data between two tracks.

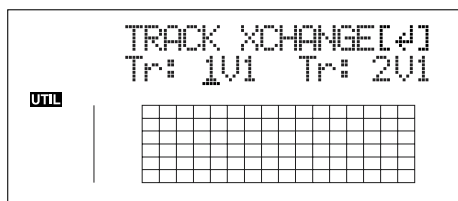
Example: exchanging all the data on track 1 with all the data on track 2



1. Press [UTILITY].
2. Press CURSOR [◀] [▶] to move the cursor to “TRK,” and press [ENTER].



3. Press CURSOR [◀] [▶] to move the cursor to “XCG,” and press [ENTER].



4. Use CURSOR [◀] [▶] and the TIME/VALUE dial to select the two tracks/V-Tracks to exchange data.

5. When you are ready to execute the exchange, press [ENTER].

The display will ask “Are you sure?” so that you can confirm the operation.

6. Press [ENTER].

The exchange is executed.

7. Press [UTILITY] (or press [EXIT] repeatedly) to return to the Play screen.

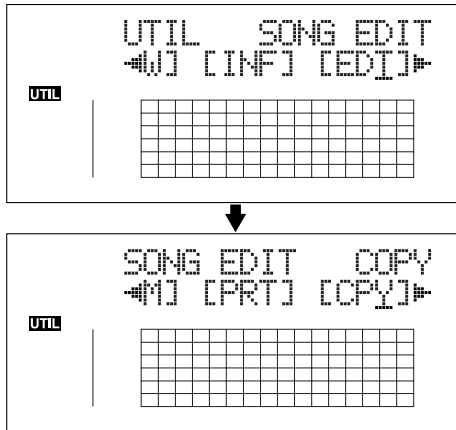
* During updating, “Keep power on!” appears in the upper line of the display, while the lower line shows what is being processed.

Organizing the songs you've recorded

Copying a Song (Song Copy)

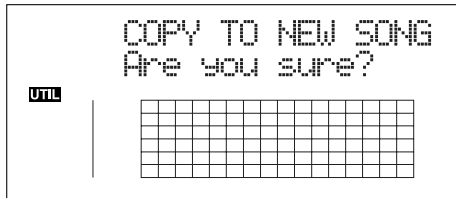
Follow the procedure below to copy the currently selected song.

1. Press [UTILITY].
2. Press CURSOR [◀] [▶] to move the cursor to "EDT," and press [ENTER].



3. Press CURSOR [◀] [▶] to move the cursor to "CPY," and press [ENTER].

The Copy Song screen appears.



If "No more Memory!" appears

If this message appears before the copy, it means that there is insufficient space on the memory card to complete the copy. Delete any unnecessary recording from the memory card.

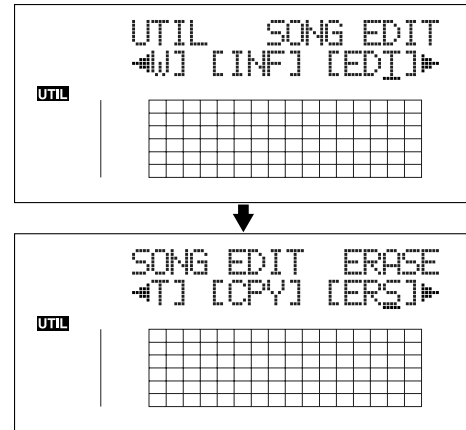
4. Press [ENTER].

The copy is executed. When the copy has been completed, "Completed!" appears in the display, and you are returned to the Play screen.

Erasing songs (Song Erase)

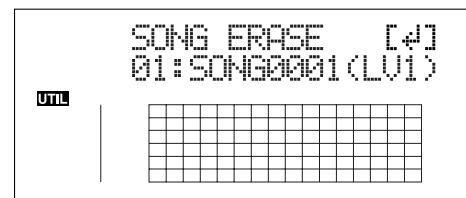
Follow the procedure below to erase a song from the memory card.

1. Press [UTILITY].
2. Press CURSOR [◀] [▶] to move the cursor to "EDT," and press [ENTER].



3. Press CURSOR [◀] [▶] to move the cursor to "ERS," and press [ENTER].

The Erase Song screen appears.



4. Turn the TIME/VALUE dial and select the song to be erased.
5. After selecting the song to erase, press [ENTER].
"Are you sure?" appears.
6. To continue with the erasure, press [ENTER] (YES). To cancel the operation press the [EXIT] (NO) (or [UTILITY]).

* If you erase a song currently being used, the song on the memory card with the lowest number is selected, and you are returned to the Play screen.

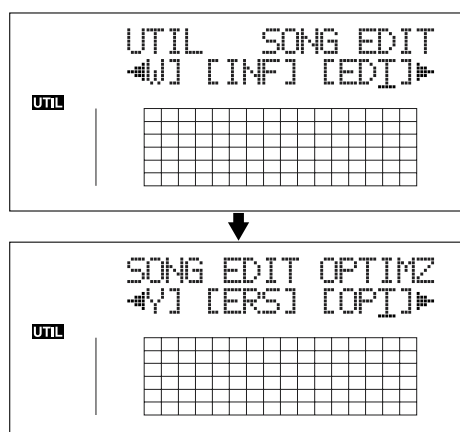
7. If you erased a song not currently being used, press [UTILITY] (or press [EXIT] repeatedly) repeatedly to return to the Play screen.

Saving memory on the memory card (Song Optimize)

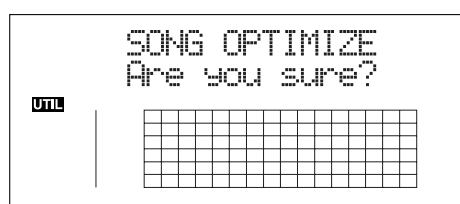
When you perform overdubbing or punch-in/out, the data that you rewrite (replace) actually remains on the memory card. In some cases, this unwanted data may occupy a significant amount of space on the memory card. This will cause the time available for recording to be less than it should be.

By performing a “Song Optimize,” you can have the BR-864 erase any unnecessary data on the memory card and increase the unused space.

1. Press [UTILITY].
2. Press CURSOR [◀] [▶] to move the cursor to “EDT,” and press [ENTER].



3. Press CURSOR [◀] [▶] to move the cursor to “OPT,” and press [ENTER].
“Are you sure?” appears in the display.



4. To continue with the optimization, press [ENTER] (YES).

The Song Optimize function is carried out. When completed, “Completed!” appears in the display, and you are returned to the Play screen.

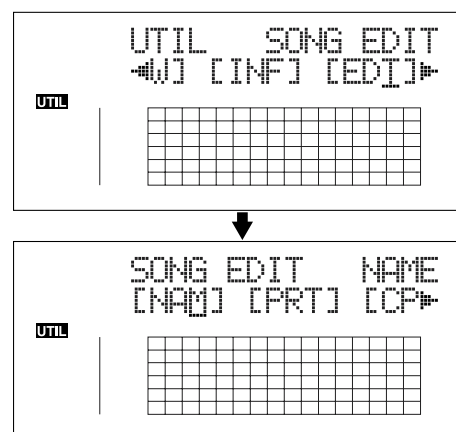
To cancel the operation press the [EXIT] (NO) (or [UTILITY]).

- * Depending on the situation, an appreciable length of time may be required for Optimize to be completed. This is not a malfunction. Do not turn off the power until Optimize has completed.
- * After you execute Optimize, it is not possible to undo/redo to revert to the state before executing Optimize.

Naming songs (Song Name)

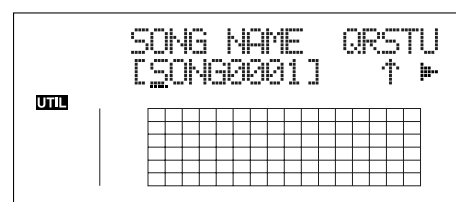
When a new song is created, it is automatically given a name such as “SONG 0001.” With your BR-864, you can use “Song Name” to give each song a name, which helps you manage and organize your songs.

1. Press [UTILITY].
2. Press CURSOR [◀] [▶] to move the cursor to “EDT,” and press [ENTER].



3. Press CURSOR [◀] [▶] to move the cursor to “NAM,” and press [ENTER].

The name of the song (Song Name) appears in the display.



4. Press CURSOR [◀] [▶] to move the cursor to the character you want to change.
5. Rotate TIME/VALUE dial to select the character.

- * You can switch between upper case and lower case characters by pressing [ENTER].

6. After the name is properly entered, press [UTILITY] (or press [EXIT] repeatedly) to return to the Play screen.

Protecting a song (Song Protect)

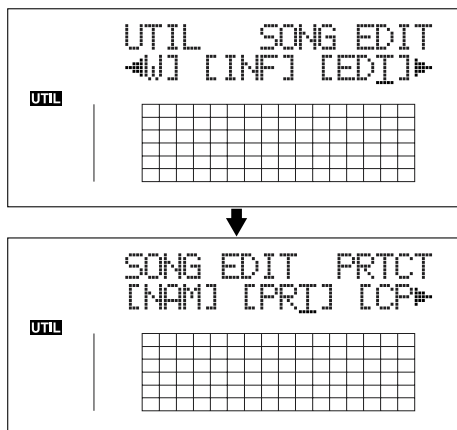
You can imagine situations where, after taking care to create a song, you accidentally overwrite it with a recording, deleting the performance itself.

To prevent such accidents, you can protect song data so that it cannot be rewritten accidentally (Song Protect).

* The following operations are not available when a song is protected.

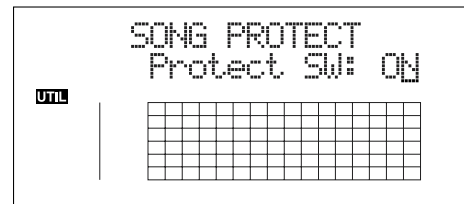
- Editing a song name
- Erasing a song
- Song Optimize
- Editing a digital copy protect
- Initializing the rhythm guide (arrangements / patterns / drum kits)
- Initializing effects (user patches / song patches)
- Initialize All
- Arrangement / Pattern Edit
- Importing SMFs
- [TONE LOAD]
- Writing effects to song patches

1. Press [UTILITY].
2. Press CURSOR [◀] [▶] to move the cursor to "EDT," and press [ENTER].



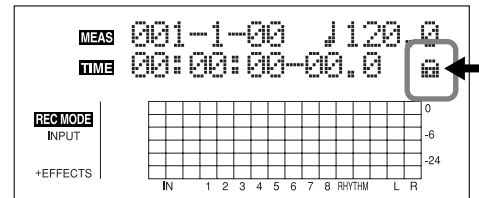
3. Press CURSOR [◀] [▶] to move the cursor to "PRT," and press [ENTER].

The Song Protect screen appears.



4. Rotate TIME/VALUE dial to select the "ON."
5. Press [UTILITY] (or press [EXIT] repeatedly) to return to the Play screen.

When a song is protected, the display will show the song protect symbol.



Saving the current settings to the song

The BR-864 can save the following contents as song data.

- Recorded data
- Mixer settings (Pan, Track EQ, etc.)
- Insert Effect song patches
- Mastering Tool Kit song patches
- Rhythm Arrangements / Rhythm Patterns
- Loop Effects
- Tuner
- Utility (excluding LCD contrast)

These recorded data or mixer settings are not saved immediately after recording, but are saved when songs are saved, and when the screens are switched.

Ordinarily, if a situation calls for it, a message appears in the display prompting you to confirm that you want to save the data, so you need not pay particular attention to this, but if you want to save the settings to the song in its current state, use the following procedure.

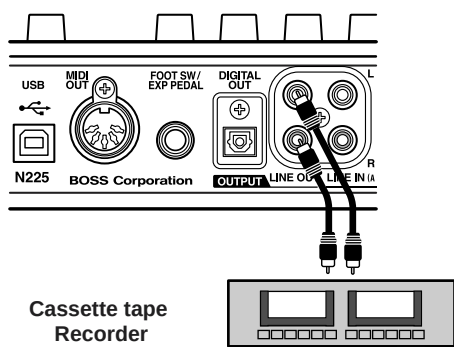
1. Hold down [STOP] and press [REC].

Creating a master tape

This process involves recording the finished song to your recorder (cassette tape recorder, CD recorder, etc.) and making a master tape.

Recording to a cassette tape recorder (analog connection)

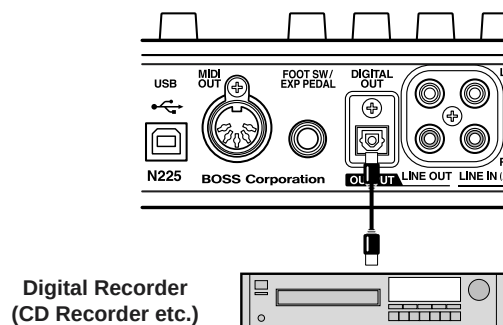
1. Connect the BR-864's LINE OUT jacks to the cassette tape recorder's input jacks.



2. Put the cassette tape recorder in record mode.
3. Press [PLAY] on the BR-864 and start the playback of the recorded data.

Recording to a digital recorder (digital connection)

1. Connect the BR-864's DIGITAL OUT connector to the digital recorder's input connector.

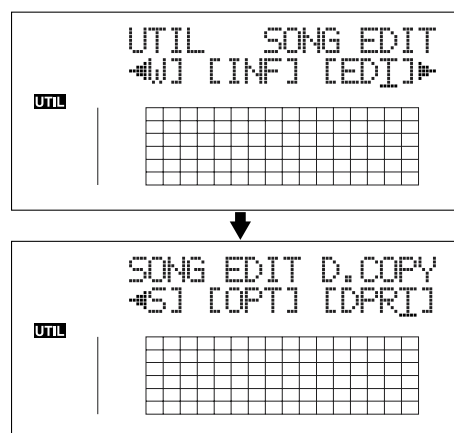


2. Set the digital recorder so it is ready to record digital signals.
3. Put the digital recorder in record mode.
4. Press [PLAY] on the BR-864 and start the playback of the recorded data.

Disabling digital copying

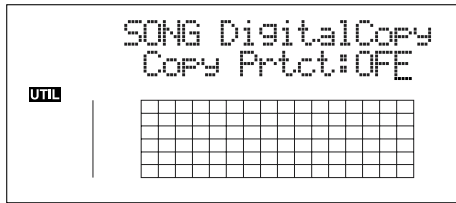
When recording from the BR-864 to a digital recorder, you can prevent further digital copying of the master tape to any other digital recorders.

1. Press [UTILITY].
2. Press CURSOR [◀] [▶] to move the cursor to "EDT," and press [ENTER].



3. Press CURSOR [◀] [▶] to move the cursor to "DPRT," and press [ENTER].

The Digital Copy Protect screen appears.



4. Rotate TIME/VALUE dial to select the “ON.”

ON: Digital copying will be prohibited.

OFF: Digital copying is enabled.

5. Press [UTILITY] (or press [EXIT] repeatedly) to return to the Play screen.

- * During updating, “Keep power on!” appears in the upper line of the display, while the lower line shows what is being processed.
- * Some DAT recorders do not support SCMS, or do not allow digital connections to a CD player. If you are using this type of DAT recorder, it will not be possible to record the digital output of the BR-864 on a DAT recorder if “Copy Prtct” is turned “ON.” In this case, you will need to turn off the “Copy Prtct” setting.

What is SCMS?

SCMS stands for Serial Copy Management System.

This is a function of consumer digital audio devices such as DAT recorders CD recorders that protects the copyright of the producer by prohibiting second-generation and subsequent copies from being made digitally.

If digital connections are made to a digital recorder that has this function, SCMS flags will be recorded along with the digital audio signals.

Digital audio data that contains this data cannot be recorded again via a digital connection.

Section 3

Using the Rhythm Guide

About the Rhythm Guide

The “rhythm guide” is a dedicated rhythm track that can not only play back rhythm sounds as a guide during recording, you can also use it to play internal rhythm patterns and original user-created rhythm patterns and to play and record these patterns as your own rhythm part performances. The rhythm guide features two modes, “Pattern mode” and “Arrangement mode.”

Pattern Mode

You can perform patterns and create your own original patterns.

Arrangement Mode

You can perform arrangements and create your own original arrangements.

About the patterns

These are phrases consisting of from one to several measures of drum performance.

Types of patterns

Preset patterns (P001–P327)

These are internal patterns stored in the BR-864 that have already been prepared for use. There are 327 patterns categorized by musical genre, such as “rock” and “jazz.”

* You cannot change and overwrite Preset pattern data.

Preset patterns include prepared patterns for intros, verses, fill-ins, and endings (you can confirm the type by looking at the characters at the end of the pattern name).

(Example)

ROCK1-IN (Intro)	ROCK1-V2 (Verse2)
ROCK1-V1 (Verse 1)	ROCK1-F2 (Fill 2)
ROCK1-F1 (Fill 1)	ROCK1-E (Ending)



“Preset Pattern list” (p. 177)

IN (Intro)

Music patterns to be placed at the beginning of a song.

V (Verse) 1 and 2

Music patterns to make up the main part of the song. “1” are basic patterns and “2” are more advanced versions of “1.”

F (Fill) 1 and 2

Music patterns to be used as phrases to connect different sections of a song. You can select either “1” or “2” depending on the form that will follow the fill.

E (Ending)

Music patterns to be placed at the ending of a song.

Song patterns (S001–S100)

These are patterns whose data is rewritable, and up to 100 different patterns for each song can be stored on memory cards.



About the arrangements

Arrangements are sequences of patterns arranged in the order they are performed and with the tempo set.

Intro Tempo: 120.0	Verse Tempo: 110.0	Fill Tempo: 130.0	...
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Types of arrangements

Preset arrangements (P01–P50)

These are internal arrangements stored in the BR-864 that have already been prepared for use. There are 50 patterns categorized by musical genre, such as “rock” and “jazz.”

* You cannot change and overwrite Preset arrangement data.

In each Preset arrangement (except for Metro 4/4), a BREAK (rest) of three measures is played after the END (ending), and then the V1 (verse 1) is played repeatedly.



“Preset Arrangement list” (p. 177)

Song arrangements (S01–S05)

These are arrangements whose data is rewritable, and up to 5 different arrangements for each song can be stored on memory cards.



Switching the Rhythm Guide mode

The Rhythm Guide mode switches each time [ARRANGE / PATTERN / OFF] is pressed.

[ARRANGE/PATTERN/OFF]: Lit (Arrangement Mode)

Performance and programming of arrangements is enabled. Press [PLAY] to start the performance of the arrangement.

* You cannot play back or record during programming.

[ARRANGE/PATTREN / OFF]: Flashing (Pattern Mode)

Performance and programming of patterns is enabled. Press [PLAY] to start the performance of the pattern.

* You cannot play back or record during programming.

[ARRANGE/PATTERN / OFF]: Unlit (OFF)

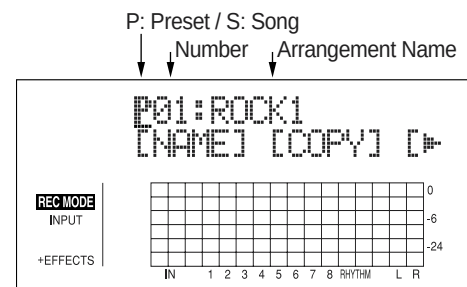
The Rhythm Guide does not play.

Performing arrangements and patterns

Selecting arrangements

This procedure selects the arrangement to be played with the Rhythm Guide.

1. Press [ARRANGE/PATTERN/OFF] repeatedly until the indicator is lit.



2. Select the arrangement.

Use CURSOR [◀] [▶] and the TIME / VALUE dial to select the Preset/Song and number.

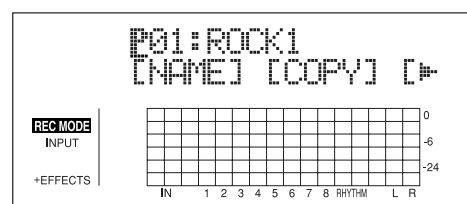
P01–P50: Preset arrangements 1–50

S01–S05: Song arrangements 1–5

3. Press [EXIT] to return to the Play screen.

Performing arrangements

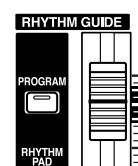
1. Make sure performance of the song is stopped, then press [ARRANGE/PATTERN/OFF] repeatedly until the indicator is lit.



2. Select an arrangement.

Use CURSOR [◀] [▶] and the TIME / VALUE dial to select the Preset/Song and number.

3. Move the RHYTHM GUIDE fader to the positions shown in the figure below.



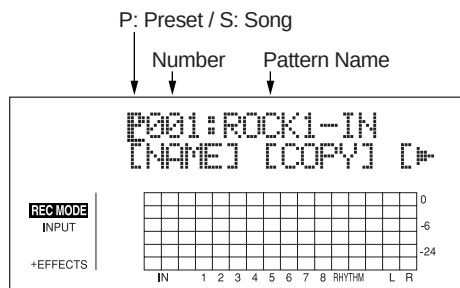
4. Press [ZERO] to reset the play position back to the beginning of the song, then press [PLAY].

The selected arrangement is performed.

Selecting patterns

This selects the pattern to be played with the Rhythm Guide.

1. Press [ARRANGE/PATTERN/OFF] repeatedly until the indicator is flashing.



2. Select a pattern.

Use CURSOR [◀] [▶] and the TIME/VALUE dial to select the Preset/Song and number.

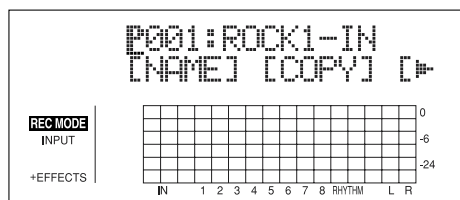
P001–P327: Preset patterns 1–327

S001–S100: Song patterns 1–100

3. Press [EXIT] to return to the Play screen.

Performing patterns

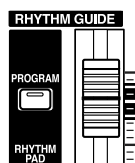
1. Make sure performance of the song is stopped, then press [ARRANGE/PATTERN/OFF] repeatedly until the indicator is flashing.



2. Select a pattern.

Use CURSOR [◀] [▶] and the TIME/VALUE dial to select the Preset/Song and number.

3. Move the RHYTHM GUIDE fader to the positions shown in the figure below.



4. Press [PLAY].

The selected pattern is performed.

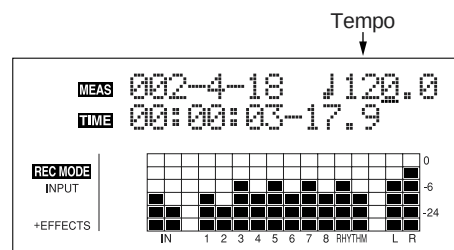
No sound plays if “BREAK” is selected for the pattern.

Changing the tempo of the arrangements or patterns

You can temporarily change the tempo of the arrangement or pattern being played by carrying out the following procedure while the Play screen is displayed.

- * The arrangement's tempo setting is temporarily disabled.

1. Press [CURSOR] and align the cursor up with “TEMPO” in the display.
2. Turn the TIME/VALUE dial to adjust the tempo.



- * The change in tempo is only temporary. If you want to change the arrangement's actual tempo, refer to p. 93.

- * Tempos cannot be saved to patterns.

Tapping to change the tempo of the arrangements or patterns

You can temporarily change the tempo of the arrangement or pattern by the timing with which you press [TAP].

Tap on [TAP] four or more times to change the tempo of the arrangement or pattern. The tempo becomes that in which you tapped.

- * The arrangement's tempo setting is temporarily disabled.



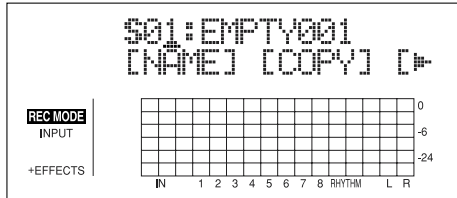
- * The change in tempo is only temporary. If you want to change the arrangement's actual tempo, refer to p. 93.

- * Tempos cannot be saved to patterns.

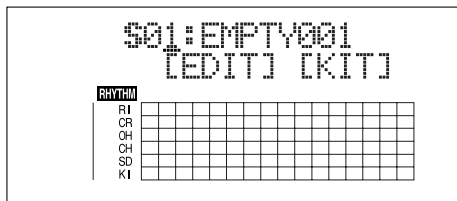
Creating original arrangements

You can create arrangements (Song arrangements) of up to 999 measures.

1. Make sure performance of the song is stopped, then press [ARRANGE/PATTERN/OFF] repeatedly until the indicator is lit.



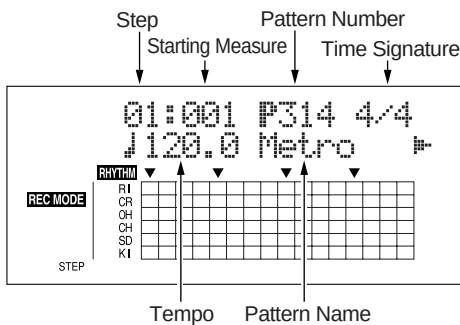
2. Press [PROGRAM].



3. Press [CURSOR] to move the cursor to "EDIT," and press [ENTER].

The Arrangement Edit screen appears.

- * You cannot switch from the Edit screen for arrangements to other screens (except for the drum kit selection screen).

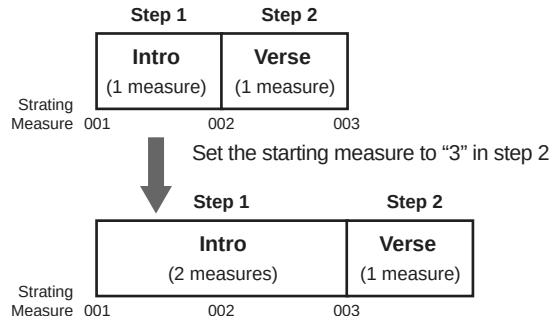


Information about the performance is displayed in the matrix display at the bottom of the screen.

4. Press [CURSOR] to move the cursor to "STEP," then turn the TIME/VALUE dial to select the step to be edited.
 5. Press [CURSOR] to move the cursor to the parameter you want to change, then turn the TIME/VALUE dial to change the setting's value.
- * You can press [REW] to move to the immediately preceding step, or press [FF] to move to the next step.
 - * You can press [PLAY] here to play the sound of the pattern in the currently selected step.

Starting Measure

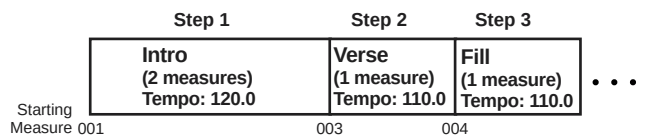
Set the measure where the pattern that is selected by the current step will start playing.



- * The starting measure for step 1 is always set to "001." This cannot be changed.
- * You cannot set a starting measure that is equal to, or earlier than the starting measure that is set for the previous step.
- * You cannot set a starting measure that is beyond the starting measure of the next step.

Pattern Number

Select the pattern. Set the patterns for each step as shown in the figure below.



- * When an arrangement is played from within the Play screen, the arrangement plays all the way to the end, and then the performance of the pattern set in the last step is repeated. Thus, by setting the preset pattern "P327 BREAK" for the last step, you can have a rest be played repeatedly, which makes it seem as if the performance of the arrangement has stopped.



Time Signature

Set the time signature of the pattern that is selected by the current step.

Tempo

Set the tempo of the pattern that is selected by the current step.

Valid Settings: 25.0–250.0

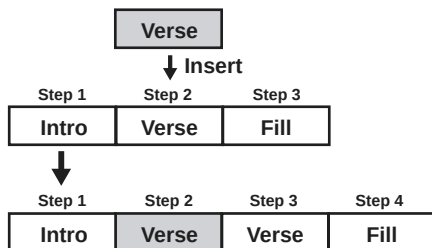
6. When you have finished creating the arrangement, press [EXIT] repeatedly.

The Play screen is displayed again, and the arrangement is saved.

- * During updating, "Keep power on!" appears in the upper line of the display, while the lower line shows what is being processed.

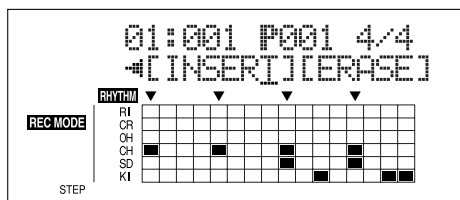
Inserting a step

Perform the procedure below to insert a new step into the location of the present step.



* The parameter value of inserted step will be the same as of the targeted step.

1. Make sure performance of the song is stopped, then press [ARRANGE/PATTERN/OFF] repeatedly until the indicator is lit.
2. Press [PROGRAM].
3. Press [CURSOR] to move the cursor to "EDIT," and press [ENTER].
The Arrangement Edit screen appears.
4. Press CURSOR [▷] repeatedly to move the cursor to "INSERT."



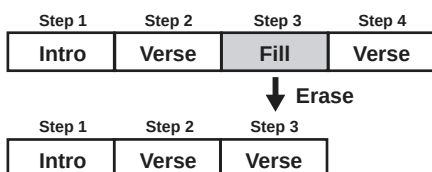
5. To insert a step, press [ENTER].

To cancel the operation, press CURSOR [◀] to return to the Arrangement Edit screen.

When you press [ENTER], the display indicate "Insert!" then return to the Arrangement Edit screen.

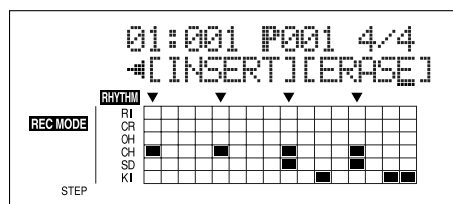
Erasing a step

This erases the content of the currently selected step. The content of the following steps are brought forward to fill the erased step.



* Step 1 cannot be erased.

1. Make sure performance of the song is stopped, then press [ARRANGE/PATTERN/OFF] repeatedly until the indicator is lit.
2. Press [PROGRAM].
3. Press [CURSOR] to move the cursor to "EDIT," and press [ENTER].
The Arrangement Edit screen appears.
4. Press CURSOR [▷] repeatedly to move the cursor to "ERASE."



5. To insert a step, press [ENTER].

To cancel the operation, press CURSOR [◀] repeatedly to return to the Arrangement Edit screen.

When you press [ENTER], the display indicate "Erase!" then return to the Arrangement Edit screen.

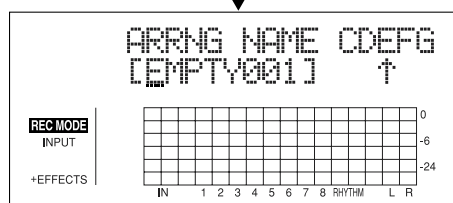
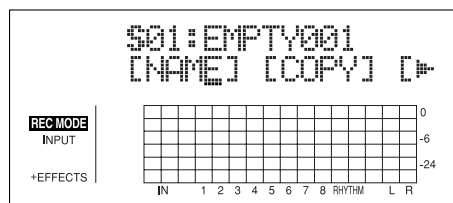
Naming arrangements

You can edit the name of the currently selected arrangement.

* You can use up to eight characters in naming arrangements.

1. Press [ARRANGE/PATTERN/OFF] repeatedly until the indicator is lit.
2. Press CURSOR [▷] repeatedly to move the cursor to "NAME," and press [ENTER].

The Change Arrangement Name screen appears.



* You cannot change Preset arrangement names.

3. Press CURSOR [◀] [▷] and turn the TIME/VALUE dial to change the characters.

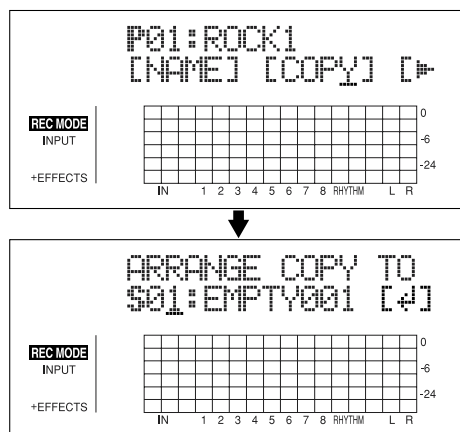
- * Press [ENTER] to switch between uppercase and lowercase.
4. Press [EXIT] repeatedly to return to the Play screen.
- * During updating, “Keep power on!” appears in the upper line of the display, while the lower line shows what is being processed.

Copying arrangements

You can take the currently selected arrangement and copy it to another Song arrangement.

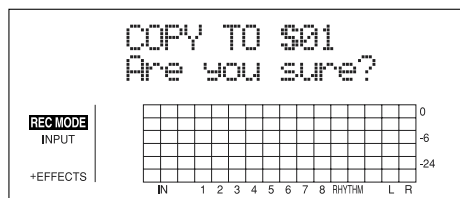
1. Press [ARRANGE/PATTERN/OFF] repeatedly until the indicator is lit.
2. Press [CURSOR] to move the cursor to “COPY,” and press [ENTER].

The screen for selecting the copy destination is displayed.



3. Turn the TIME/VALUE dial to select the copy-destination arrangement.
- S01–S05: Song arrangements 1–5
4. Once you have decided on the copy destination, press [ENTER].

The screen for confirming the copy destination appears.



5. Press [ENTER] (YES) to copy.
- To cancel, press [EXIT] (NO).
- As soon as the copy has been completed, the screen for selecting the copy destination returns to the display.
6. Press [EXIT] repeatedly to return to the Play screen.

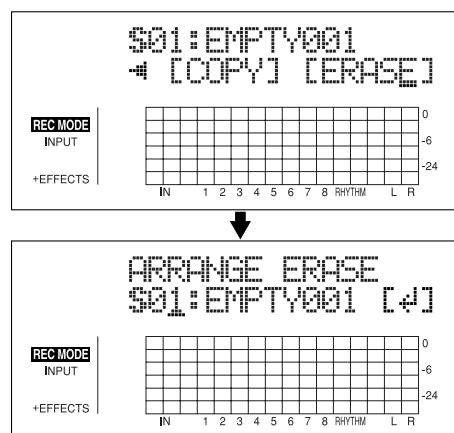
- * During updating, “Keep power on!” appears in the upper line of the display, while the lower line shows what is being processed.

Erasing arrangements

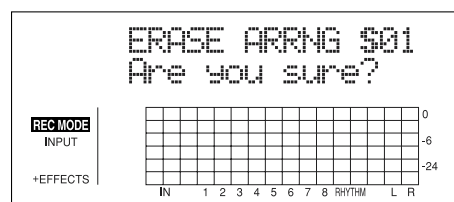
This erases Step 2 and all subsequent steps in the arrangement currently being selected.

- * “Metro” (the metronome) is set in Step 1.

1. Press [ARRANGE/PATTERN/OFF] repeatedly until the indicator is lit.
2. Press [CURSOR] to move the cursor to “ERASE,” and press [ENTER].



3. Turn the TIME/VALUE dial to select the arrangement to be erased.
- S01–S05: Song arrangements 1–5
4. If you want to erase the arrangement, press [ENTER].
- The screen for confirming the deletion appears.



5. Press [ENTER] (YES) to erase the arrangement.
- To cancel, press [EXIT] (NO).
- Once the deletion is complete, the screen for selecting the arrangement to be erased returns to the display.
6. Press [EXIT] repeatedly to return to the Play screen.
- * During updating, “Keep power on!” appears in the upper line of the display, while the lower line shows what is being processed.

Creating original patterns

When creating a rhythm arrangement by stringing together rhythm patterns, there may be times when you do not find anything suitable among the preset rhythm patterns, or when you want to get a rhythm pattern that sounds exactly the way you want. In such cases, you can create your own original rhythm patterns.

There are three ways to create rhythm patterns.

Realtime Recording

In Realtime Recording, you record while tapping the TRACK buttons in time with the metronome. Rhythm patterns are played back repeatedly, and the data being input is mixed in with these sounds. Additionally, even if your timing is a little off when tapping the buttons, you can use the Quantize function to rectify the input so the timing is correct.

Step Recording

In Step Recording, the timing of sounds and the drum sounds are programmed one at a time. There are two ways to input drum sounds:

- Specifying the timing of a sound (measure-beat-click), and inputting the drum sound at that point by tapping the TRACK button.
- Inputting a drum sound at the desired timing within the detailed framework dividing a single measure (the matrix). This allows you to visually get an overall grasp of the rhythm pattern, making for a simple way to create rhythm patterns.

Importing SMFs

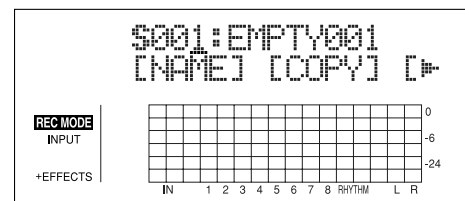
You can import SMFs (Standard MIDI Files) as song patterns. For instructions on this procedure, refer to “Section 6 USB” (p. 155).

Note concerning creation of patterns

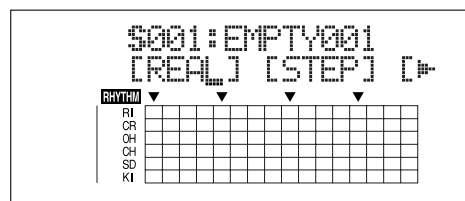
- **Maximum polyphony for patterns is five voices. This means you can play up to five drum sounds with the same timing.**
- **Even if six or more drum sounds are input at the same time, only five of the drum sounds will be sounded. However, the “■” signifying the entry in the matrix display remains as is.**
- **You cannot play the CLOSED HH and OPEN HH sounds at the same time. However, the “■” signifying the entry in the matrix display remains as is.**
- **When using cymbals and other sounds that have lengthy decay times, if other sounds totalling five voices are input before the previous sound has completely vanished, Sounds started previously may be cut off before they finish playing.**
- **You cannot switch to other screens while recording patterns (except for the pattern record standby screen).**

Creating patterns in Realtime Recording

1. Press [ARRANGE/PATTERN/OFF] repeatedly until the indicator is flashing.

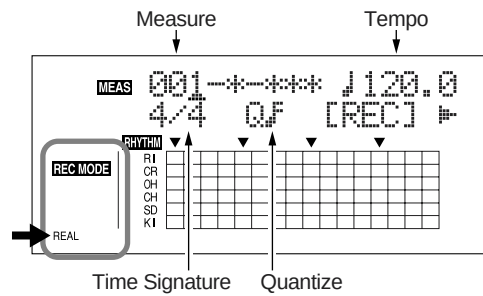


2. Press [PROGRAM].



3. Press [CURSOR] to move the cursor to “REAL,” and press [ENTER].

“REAL” appears in REC MODE at the left of the screen. The Recording Standby screen appears.



4. Use [CURSOR] and the TIME/VALUE dial to set the measure, beat, and click from which to start recording of the pattern.

Measure

This sets the number of measures in the pattern to be recorded.

Valid Settings: 1–999

Tempo

When recording, this sets the tempo for confirming the pattern.

Valid Settings: 25.0–250.0

- * The tempo setting here is exclusively for confirmation of the pattern recording. This tempo is not stored in the pattern (you cannot make any individual tempo settings for the patterns themselves).

Time Signature

This sets the time signature (i.e., the beat) for the pattern to be recorded.

Valid Settings: 1/1–8/1, 1/2–8/2, 1/4–8/4, 1/8–8/8

Quantize

This sets the recording quantization.

Setting Quantize lets you to have the sounds being input conform to preset note lengths, thus eliminating discrepancies in the input timing.

- * Press “HI” you want to keep the timing used to input the sounds.

Valid Settings:

♪ Quarter note	♪ ₃ Sixteenth-note triplet
♪ ₃ Quarter-note triplet	♪ Thirty-second note
♪ Eighth note	♪ ₃ Thirty-second-note triplet
♪ ₃ Eighth-note triplet	HI
♪ Sixteenth note	

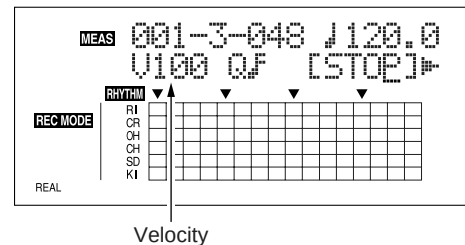
5. Press CURSOR [◀] [▶] to move the cursor to “REC,” and press [ENTER].

The count-in is played, and then Realtime Recording starts.

- * You can also start Realtime Recording by pressing the [REC] button.

6. Set the velocity (how “hard” the note is played) for the sounds to be input from the current point by adjusting Fader 1.

The current velocity value is briefly indicated where the beat value normally appears.



7. Input the drum sounds with the desired timing.

Use REC TRACK [1/5]–[4/8], [V-TRACK] and [TAP] to input the drum sounds.

You can switch the UPPER and LOWER drum sounds by pressing [RHYTHM PAD].

[RHYTHM PAD] Lit

Enables input of the UPPER drum sounds.

REC TRACK [1/5]	KICK
REC TRACK [2/6]	SNARE
REC TRACK [3/7]	CLOSED HH
REC TRACK [4/8]	OPEN HH
[V-TRACK]	CRASH
[TAP]	RIDE

[RHYTHM PAD] Flashing

Enables input of the LOWER drum sounds.

REC TRACK [1/5]	CROSS STICK
REC TRACK [2/6]	COWBELL
REC TRACK [3/7]	TOM1
REC TRACK [4/8]	TOM2
[V-TRACK]	TOM3
[TAP]	TOM4

You can confirm the drum sound currently being input by checking the matrix at the bottom part of the display.

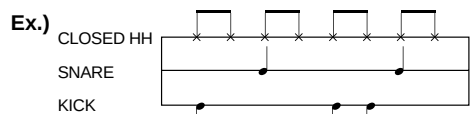
Indicated in the matrix

You can confirm the timing at which each rhythm instrument sounds in the matrix display.

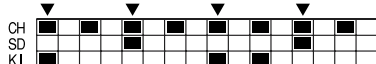
The ▼ mark in the lower part of the matrix indicates beat timing.

- * When a coarse Quantize setting is used, the ▼ mark may indicate half-note or quarter-note timing.

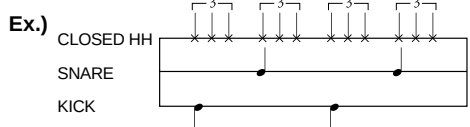
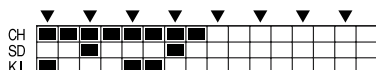
Creating original patterns



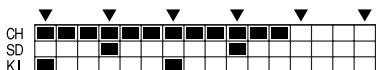
• Q (Quantize) = $\frac{1}{4}$



• Q (Quantize) = $\frac{1}{8}$

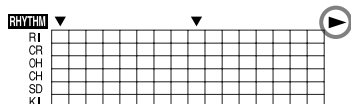


• Q (Quantize) = $\frac{1}{16}$



When using high-resolution Quantize settings, you may be unable to view the entire pattern, from start to finish, in the display at one time.

In such instances, a “▶” symbol appears, indicating that there is material not currently displayed.



HINT

You can press [REC MODE] during Realtime Recording to switch to Step Recording.

Using this option allows you to switch to Step Recording temporarily when you want to change the set velocity or input drum sounds input with the wrong timing in Realtime Recording (instructions for this procedure: p. 102), or to delete unneeded drum sounds (instructions: p. 102), and then switch back to Realtime Recording and continue recording the pattern.

8. Set the tempo and Quantize values as needed.

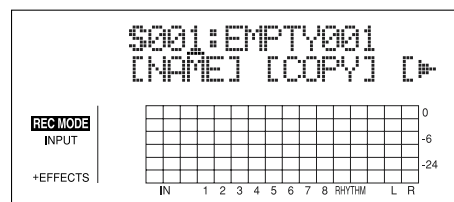
9. When you have finished inputting sounds, move the cursor to “STOP” and press [ENTER].

* You can also stop recording by pressing [STOP].

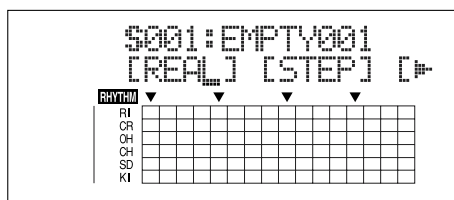
Rehearsing recordings

You can practice (rehearse) your performances along with the metronome before carrying out Realtime Recording. During rehearsals, the drum sounds are only played, and are not recorded to the pattern even if you press the track buttons.

1. Press [ARRANGE/PATTERN/OFF] repeatedly until the indicator is flashing.



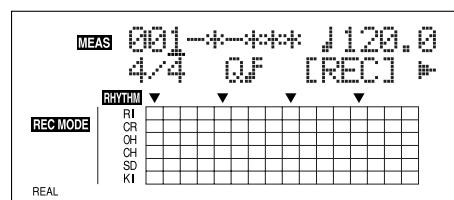
2. Press [PROGRAM].



3. Press [CURSOR] to move the cursor to “REAL,” and press [ENTER].

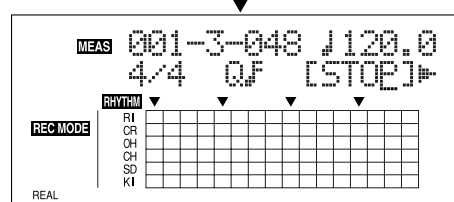
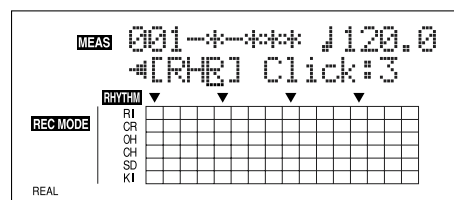
“REAL” appears in REC MODE at the left of the screen.

The Recording Standby screen appears.



4. Press CURSOR [▷] repeatedly to move the cursor to “RHR,” and press [ENTER].

The BR-864 is put into Rehearsal mode.



5. Rehearse the performance by pressing the REC TRACK [1/5]–[4/8], [V-TRACK] and [TAP].

You can switch the UPPER and LOWER drum sounds by pressing [RHYTHM PAD].

* At this point, adjust Fader 1 to confirm the velocity status.

6. When you have finished rehearsing, move the cursor to “STOP” and press [ENTER].

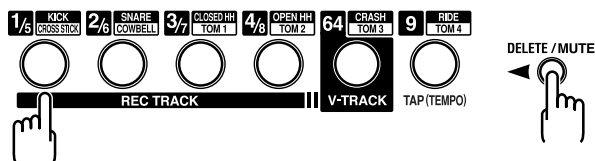
* You can also quit the rehearsal by pressing [STOP].

Deleting unneeded drum sounds

You can delete any drum sounds you do not need during Realtime Recording by holding down [DELETE/MUTE] and pressing the track buttons.

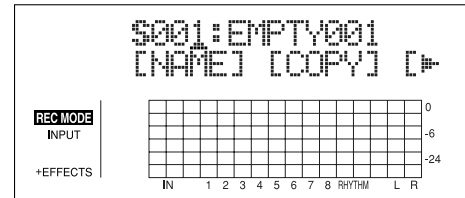
1. When you hold down [DELETE/MUTE] and press one or more REC TRACK buttons for the tones you want to delete.

The corresponding drum sounds are deleted for as long as the buttons are pressed.

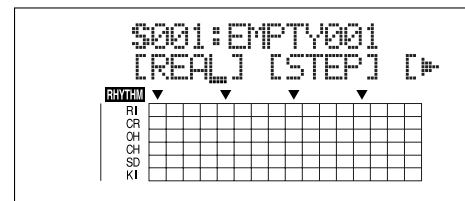


Changing the metronome volume

1. Press [ARRANGE/PATTERN/OFF] repeatedly until the indicator is flashing.



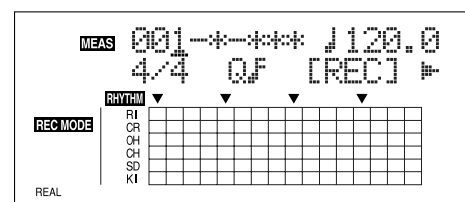
2. Press [PROGRAM].



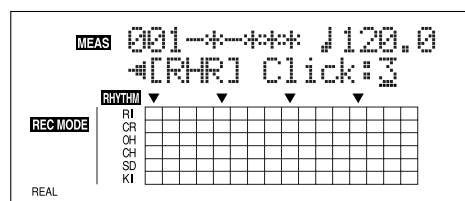
3. Press [CURSOR] to move the cursor to “REAL,” and press [ENTER].

“REAL” appears in REC MODE at the left of the screen.

The Recording Standby screen appears.



4. Press CURSOR [] repeatedly to move the cursor to “Click.”

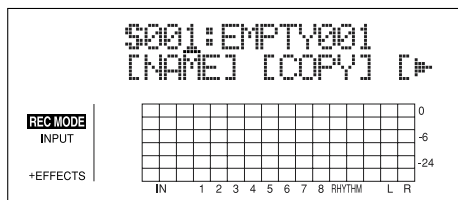


5. Turn the TIME/VALUE dial to adjust the metronome volume.

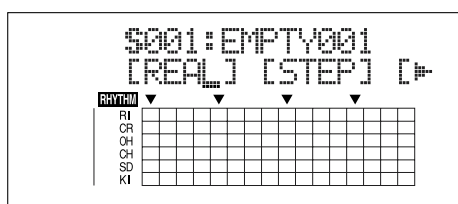
Valid Settings: 0–3

Creating patterns in Step Recording

1. Press [ARRANGE/PATTERN/OFF] repeatedly until the indicator is flashing.

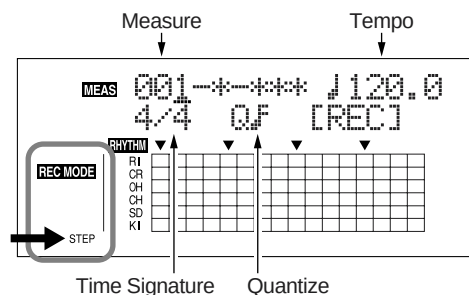


2. Press [PROGRAM].



3. Press [CURSOR] to move the cursor to "STEP," and press [ENTER].

"STEP" appears in REC MODE at the left of the screen. The recording standby screen appears in the display.



4. Use [CURSOR] and the TIME/VALUE dial to set the measure, beat, and click from which to start recording of the pattern.

Measure

This sets the number of measures in the pattern to be recorded.

Valid Settings: 1–999

Tempo

When recording, this sets the tempo for confirming the pattern.

Valid Settings: 25.0–250.0

- * The tempo setting here is exclusively for confirmation of the pattern recording. This tempo is not stored in the pattern (you cannot make any individual tempo settings for the patterns themselves).

Time Signature

This sets the time signature (i.e., the beat) for the pattern to be recorded.

Valid Settings: 1/1–8/1, 1/2–8/2, 1/4–8/4, 1/8–8/8

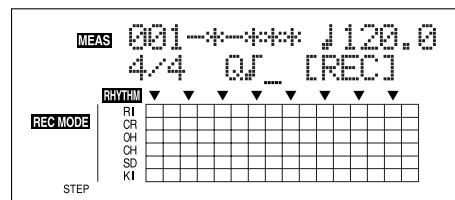
Quantize

This sets the resolution for the steps being input.

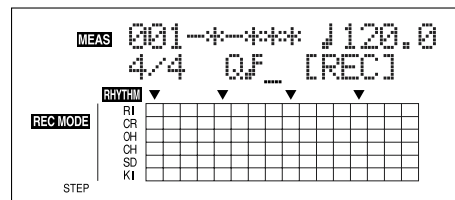
- Quarter note (96)
- Sixteenth-note triplet (16)
- Quarter-note triplet (64)
- Thirty-second note (12)
- Eighth note (48)
- Thirty-second-note triplet (8)
- Eighth-note triplet (32)
- HI (1)
- Sixteenth note (24)

Numerals in parentheses indicate the clock. The lower the value set, the finer the resolution each beat becomes.

(Ex.) ♪: Here you can input sounds in eighth-note lengths.



(Ex.) ♪: Here you can input sounds in sixteenth-note lengths.

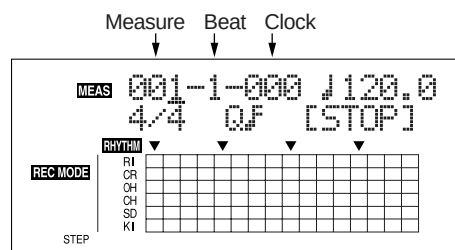


5. Press CURSOR [◀] [▶] to move the cursor to "REC," and press [ENTER].

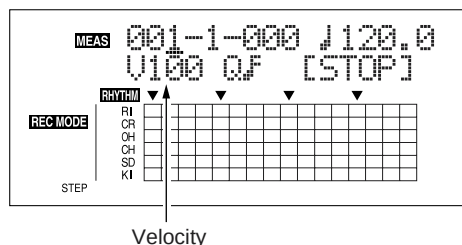
Step Recording starts.

- * You can also start recording by pressing [REC].

6. Press CURSOR [◀] [▶] to move the cursor to the measure, beat, and click, then turn the TIME/VALUE dial to specify the time at which the drum sound is to be input.



7. Set the velocity (how “hard” the note is played) for the sounds to be input from the current point by adjusting Fader 1.



8. Input the drum sound.

There are two ways to input drum sounds.

(Method 1) Inputting with the REC TRACK buttons

Use REC TRACK [1/5]–[4/8], [V-TRACK] and [TAP] to input the drum sounds.

You can switch the UPPER and LOWER drum sounds by pressing [RHYTHM PAD].

[RHYTHM PAD] Lit

Enables input of the UPPER drum sounds.

REC TRACK [1/5]	KICK
REC TRACK [2/6]	SNARE
REC TRACK [3/7]	CLOSED HH
REC TRACK [4/8]	OPEN HH
[V-TRACK]	CRASH
[TAP]	RIDE

[RHYTHM PAD] Flashing

Enables input of the LOWER drum sounds.

REC TRACK[1/5]	CROSS STICK
REC TRACK [2/6]	COWBELL
REC TRACK [3/7]	TOM1
REC TRACK [4/8]	TOM2
[V-TRACK]	TOM3
[TAP]	TOM4

(Method 2) Inputting with the [ENTER]

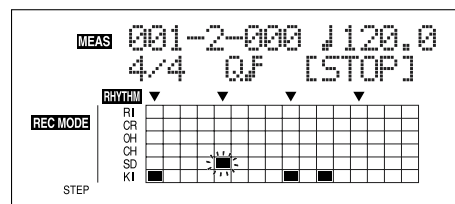
Press CURSOR [] to move the cursor to the matrix display.

Press [CURSOR] to move the cursor to the intersection of the drum sound you want to input and the time at which you want it to sound, then press [ENTER].

The drum sound is alternately input or deleted each time you press [ENTER].

“■” flashes rapidly when you move the cursor to a point where a sound has already been input. When a drum sound is input, the display changes to “■.”

Pressing CURSOR [] in the top row of the matrix display returns the cursor to its original position.

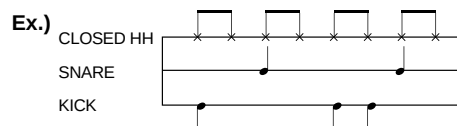


Indicated in the matrix

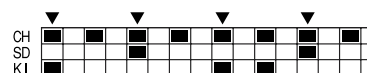
You can confirm the timing with which each rhythm instrument sounds in the matrix display.

The ▼ mark in the lower part of the matrix indicates beat timing.

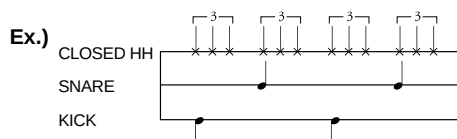
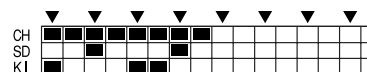
- * When a coarse Quantize setting is used, the ▼ mark may indicate half-note or quarter-note timing.



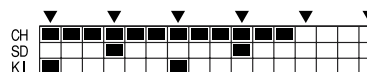
- Q (Quantize) =



- Q (Quantize) =

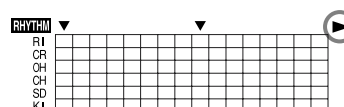


- Q (Quantize) =



When using high-resolution Quantize settings, you may be unable to view the entire pattern, from start to finish, in the display at one time.

In such instances, a “▶” symbol appears, indicating that there is material not currently displayed.



- * In this case, you can press [REW]/[FF] to move the location (cursor) in large steps.



You can press [REC MODE] during Step Recording to switch to Realtime Recording.

9. Set the tempo and Quantize values as needed.

10. Repeat Steps 6–9 as needed.

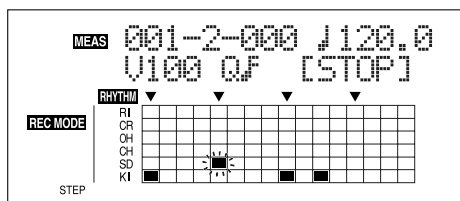
* Press [PLAY] to listen to the recording pattern.

11. When you have finished inputting sounds, move the cursor to “STOP” and press [ENTER].

* You can also stop recording by pressing [STOP].

Changing the velocity

During Step Recording, when you move the cursor to a point in the matrix display where a drum sound has been input, the velocity value appears in the position where the time signature is normally indicated. At this point, you can change the velocity by adjusting Fader 1.



Deleting unneeded drum sounds

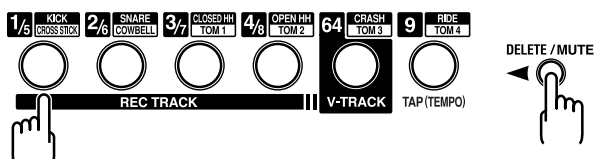
You can use either of the two following methods to delete unneeded drums sounds in Step Recording.

(Method 1)

1. Move the [CURSOR] to the point in the matrix display where a drum sound you want to delete has been input, then press [ENTER].

(Method 2)

1. When you hold down [DELETE/MUTE] and press one or more track buttons for the tones you want to delete. You can delete the unneeded drum sound at the current measure, beat, and clock.



Naming patterns

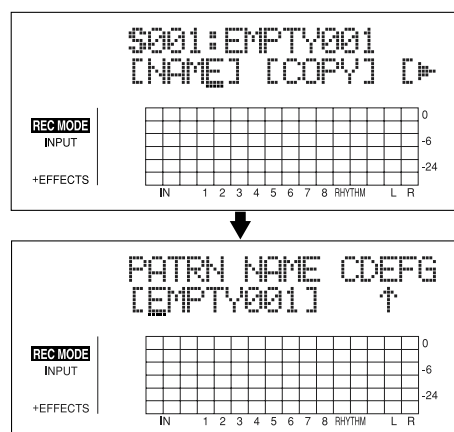
You can use up to eight characters in naming patterns.

* You can not change the Preset Pattern name.

1. Press [ARRANGE/PATTERN/OFF] repeatedly until the indicator is flashing.

2. Press [CURSOR] to move the cursor to “NAME,” and press [ENTER].

The Change Pattern Name screen appears.



3. Press CURSOR [◀] [▶] and turn the TIME/VALUE dial to change the characters.

* Press [ENTER] to switch between uppercase and lowercase.

4. Press [EXIT] repeatedly to return to the Play screen.

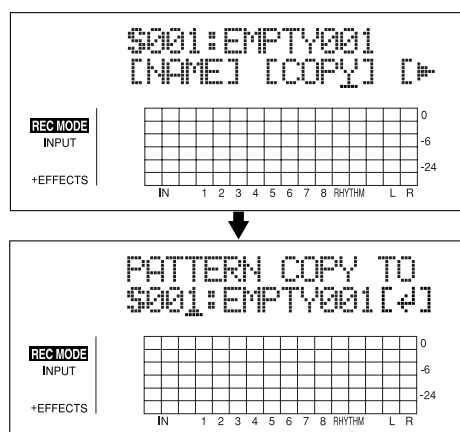
* During updating, “Keep power on!” appears in the upper line of the display, while the lower line shows what is being processed.

Copying patterns

1. Press [ARRANGE/PATTERN/OFF] repeatedly until the indicator is flashing.

2. Press [CURSOR] to move the cursor to "COPY," and press [ENTER].

The Pattern Copy screen appears.

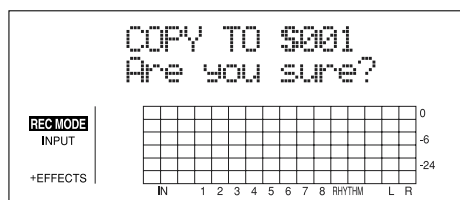


3. Turn the TIME/VALUE dial to select the copy-destination arrangement.

S001–S100: Song Pattern 1–100

4. Press [ENTER].

The screen for confirming the copy appears.



5. Press [ENTER] (YES) to copy.

To cancel, press [EXIT] (NO).

Once the arrangement has been copied, the screen for selecting the copy destination returns to the display.

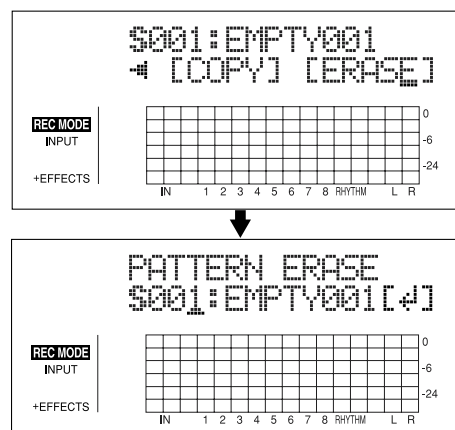
6. Press [EXIT] repeatedly to return to the Play screen.

- * During updating, "Keep power on!" appears in the upper line of the display, while the lower line shows what is being processed.

Erasing patterns

1. Press [ARRANGE/PATTERN/OFF] repeatedly until the indicator is flashing.

2. Press CURSOR [] repeatedly to move the cursor to "ERASE," and press [ENTER].

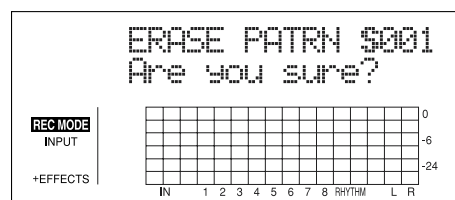


3. Turn the TIME/VALUE dial to select the pattern to be deleted.

S001–S100: Song Pattern 1–100

4. If you want to delete the pattern, press [ENTER].

The screen for confirming the deletion appears.



5. Press [ENTER] (YES) to delete the pattern.

To cancel, press [EXIT] (NO).

Once the deletion is complete, the screen for selecting the pattern to be deleted returns to the display.

6. Press [EXIT] repeatedly to return to the Play screen.

- * During updating, "Keep power on!" appears in the upper line of the display, while the lower line shows what is being processed.

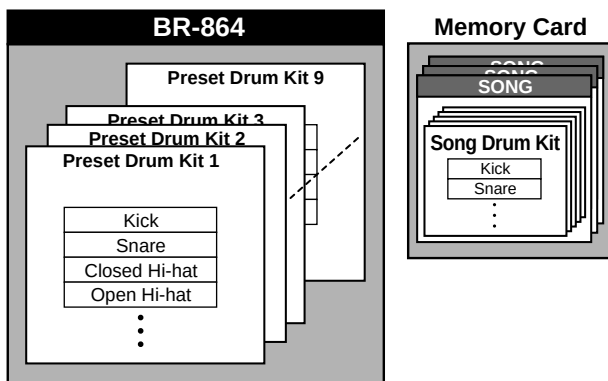
About the drum kits

A drum kit is a variety of rhythm instrument sounds collected in a single set; the BR-864 includes nine internal “preset drum kits.”

In addition, you can also put together an additional five original “song drum kits.”

Song drum kits are saved to individual songs on memory cards.

The drum kit instrument sounds are used in the performance of the arrangements and patterns.



Performing the drums

1. Make sure performance of the song is stopped, then press [RHYTHM PAD] repeatedly until the indicator is lit or flashing.
2. Press REC TRACK [1/5]–[4/8], [V-TRACK] and [TAP] to input the drum sounds.

[RHYTHM PAD] Lit

Enables performance of the UPPER drum sounds.

REC TRACK [1/5]	KICK
REC TRACK [2/6]	SNARE
REC TRACK [3/7]	CLOSED HH
REC TRACK [4/8]	OPEN HH
[V-TRACK]	CRASH
[TAP]	RIDE

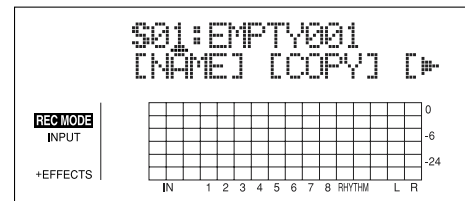
[RHYTHM PAD] Flashing

Enables input of the LOWER drum sounds.

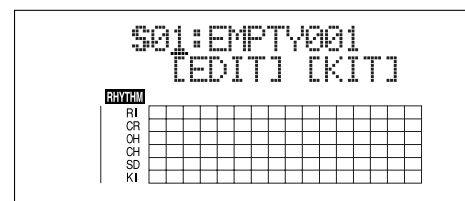
REC TRACK [1/5]	CROSS STICK
REC TRACK [2/6]	COWBELL
REC TRACK [3/7]	TOM1
REC TRACK [4/8]	TOM2
[V-TRACK]	TOM3
[TAP]	TOM4

Selecting drum kits

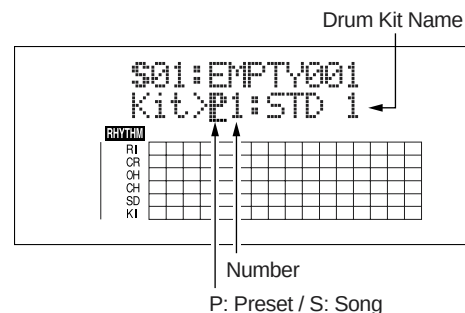
1. Make sure performance of the song is stopped, then press [ARRANGE/PATTERN/OFF] repeatedly until the indicator is lit.



2. Press [PROGRAM].



3. Press [CURSOR] to move the cursor to “KIT,” and press [ENTER].



4. Use CURSOR [◀] [▶] and the TIME/VALUE dial to select drum kits by switching the preset/song and number.

(P1–9)

STD1, 2:	Standard sets
ROOM:	Set with moderate ambience applied
HARD:	Set appropriate for hard rock
JAZZ:	Set appropriate for jazz
HIP-HOP:	Set appropriate for dance
HOUSE:	Set appropriate for dance
REGGAE:	Set appropriate for reggae
808:	Set based on the renowned “Roland TR-808” rhythm machine

(S1–5)

SongKit1–5:	Original drum kits assigned to each song (p. 105).
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5. Press [EXIT] repeatedly to return to the Play screen.

* Drum kits are stored to each individual arrangement separately.

(Example)

Arrangement Drum Kit

ROCK 1.....ROOM

ROCK 2.....STD 2

: :

Creating original drum kits (Tone Load)

With the BR-864, you can create original drum kits not only with the internal drum sounds, but by loading drum sounds from external sources as well.

There are three ways to load drum tones.

- Loading from the tracks
- Loading from other drum kits
- Loading from WAV/AIFF files

* For instructions on this procedure, refer to “Section 6 USB” (p. 155).

NOTE

You can load drum sounds of up to 13 seconds for a single drum kit.

(Example)

Kick: 3 seconds, snare: 3 seconds, crash cymbal: 7 seconds

→ Total 13 seconds

Loading from the tracks

This loads sounds recorded to the tracks as drum tones.

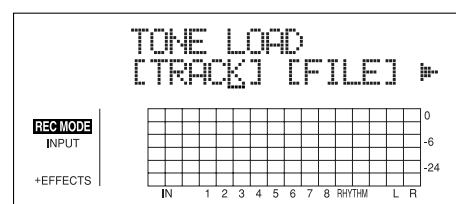
HINT

It can be convenient to use the “scrub,” “punch in,” and “locator” functions to set the range containing the drum sounds you want to load ahead of time.

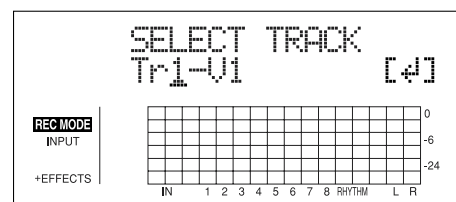
You can use the scrub function to repeat playback and locate the point from which loading is to start (the start point) and press AUTO PUNCH [IN], then after determining the point at which loading is to finish (the end point), press [LOCATOR] to register the range to be loaded.

Using this technique of setting the start point with AUTO PUNCH [IN] and the end point with [LOCATOR] allows you to set the range to be loaded very rapidly.

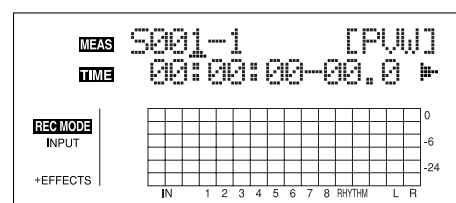
1. Press [TONE LOAD].



2. Press CURSOR [◀] to move the cursor to “TRACK,” and press [ENTER].



3. Use CURSOR [◀] [▶] and the TIME/VALUE dial to select the track and V-Track to which the drum sounds are to be loaded, then press [ENTER].



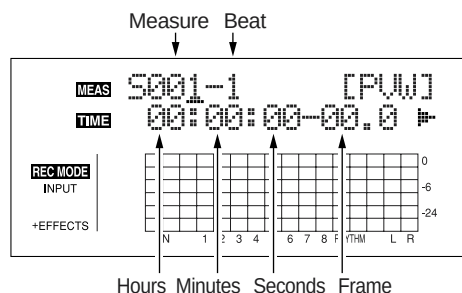
4. Use [CURSOR] and the TIME/VALUE dial to specify the range (start and end points) of drum sounds to be loaded in terms of measures or time locations.

- * You cannot specify an interval between the start and end points or a length of time in less than 100 ms or excess of 13 seconds.
- * When specifying measures, the result is reflected in the time display, and vice versa.

About the drum kits

Start Point (“S”)

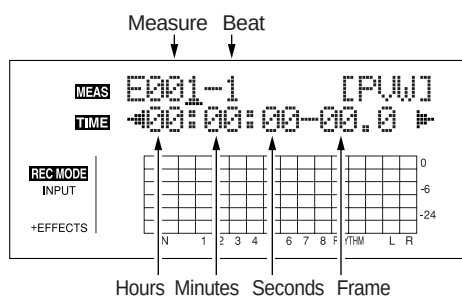
Specify the measure or location to be used as the start point for loading the drum sounds.



End Point (“E”)

Specify the measure or location to be used as the end point for loading the drum sounds.

From the screen for setting the start point, press CURSOR [▷] repeatedly to display the screen for setting the end point.

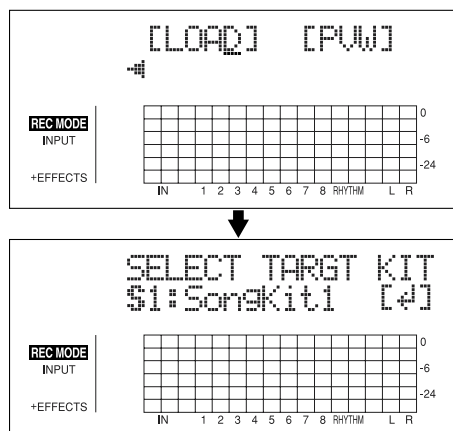


MEMO

You can preview the drum sounds in the specified range by moving the cursor to “PVW” and pressing [ENTER]. Determine the sounds to load while setting the start and end points and the length, and repeating the preview.

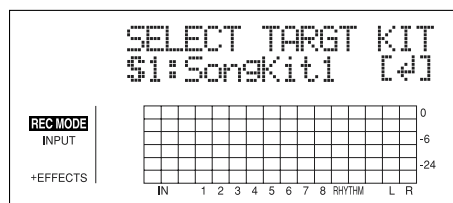
- * You can press [PLAY] to preview the sounds, and press [STOP] to stop the sounds.

- When you have finished setting the start and end points, move the cursor to “LOAD” and press [ENTER].



- Specify the load-destination song drum kit with the TIME/VALUE dial, then press [ENTER].

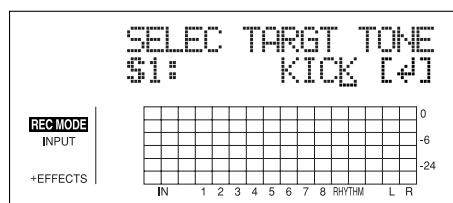
S1-5: Song Drum Kit 1-5



- Specify the load-destination drum sound with the TIME/VALUE dial, then press [ENTER].

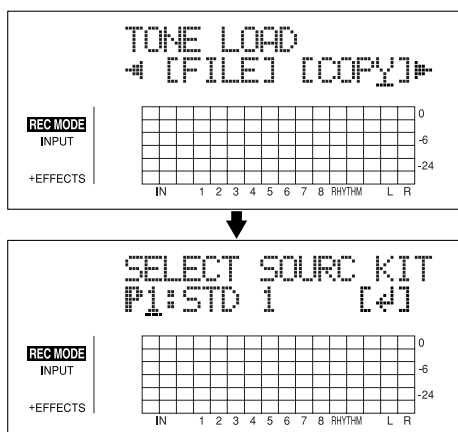
The load is executed.

To cancel, press [EXIT].



Copying drum sounds from other drum kits

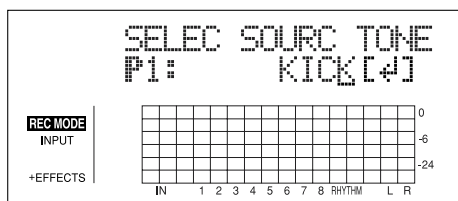
1. Press [TONE LOAD].
2. Press CURSOR [◀] [▶] to move the cursor to "COPY," and press [ENTER].



3. Turn the TIME/VALUE dial to specify the copy-destination drum kit, then press [ENTER].

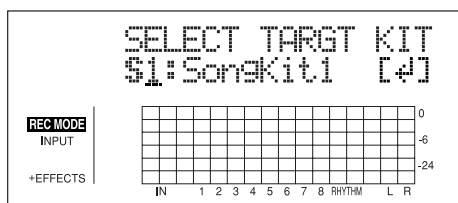
P1-9: Preset Drum Kit 1-9

S1-5: Song Drum Kit 1-5

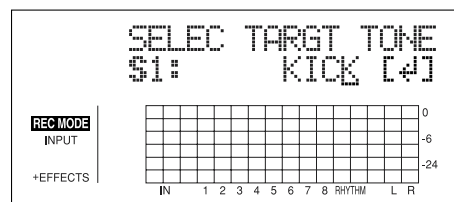


4. Turn the TIME/VALUE dial to specify the copy-destination drum sound, then press [ENTER].

* Select "ALL" if you want to copy all of the drum sounds in the kit.



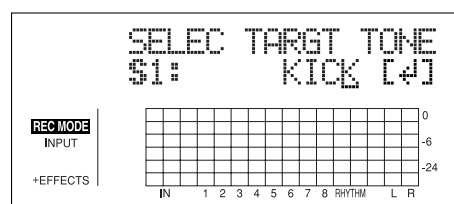
5. Turn the TIME/VALUE dial to specify the copy-destination drum kit, then press [ENTER].



6. Turn the TIME/VALUE dial to select the copy-destination song drum sound, then press [ENTER].

The load is executed.

To cancel, press [EXIT].



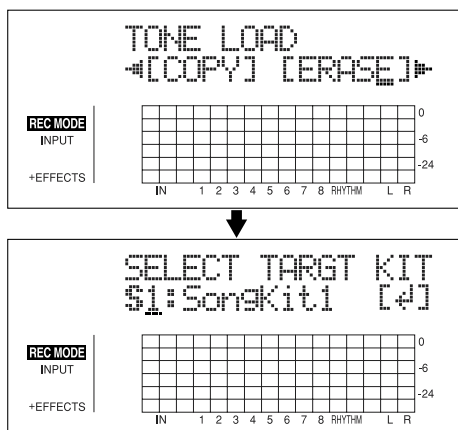
* During updating, "Keep power on!" appears in the upper line of the display, while the lower line shows what is being processed.

Once the copying is complete, the beginning screen for Tone Load is returned to the display.

7. Press [TONE LOAD] (or [EXIT]) to return to the Play screen.

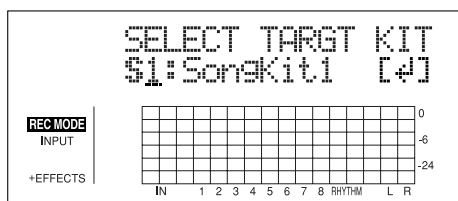
Erasing drum sounds

1. Press [TONE LOAD].
2. Press CURSOR [◀] [▶] to move the cursor to "ERASE," and press [ENTER].



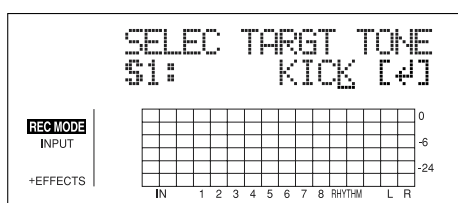
3. Turn the TIME/VALUE dial to specify the erase drum kit, then press [ENTER].

S1-5: Song Drum Kit 1-5



4. Turn the TIME/VALUE dial to specify the erase drum sound, then press [ENTER].

* Select "ALL" if you want to erase all of the drum sounds in the kit.



"Are you sure?" appears.

5. Press [ENTER] (YES) to erase the drum sound.

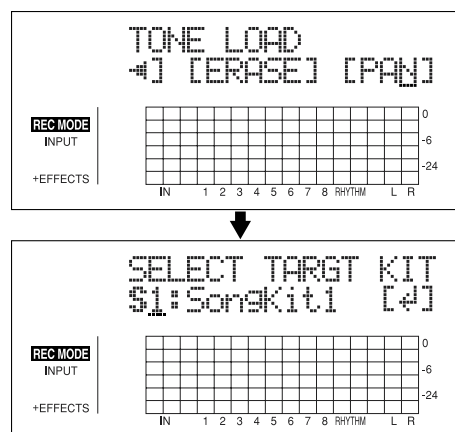
To cancel, press [EXIT] (NO).

Once the erasing is complete, the beginning screen for Tone Load is returned to the display.

6. Press [TONE LOAD] (or [EXIT]) to return to the Play screen.

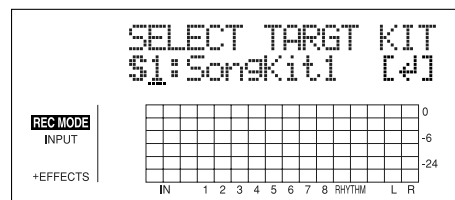
Changing the position (pan) of the drum sounds

1. Press [TONE LOAD].
2. Press CURSOR [▶] to move the cursor to "PAN," and press [ENTER].

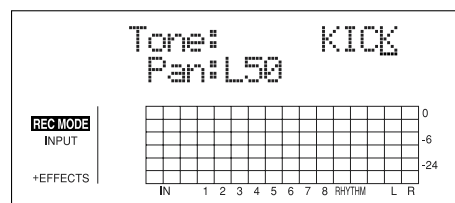


3. Turn the TIME/VALUE dial to specify the drum kit whose panning you want to change, then press [ENTER].

S1-5: Song Drum Kit 1-5



4. Use [CURSOR] and the TIME/VALUE dial to specify the drum sound whose panning is being changed and the pan setting.



* When you press [RHYTHM PAD], causing the indicator to light/flash, you can then set the drum sounds by tapping REC TRACK [1/5]–[4/8], [V-TRACK], and [TAP].

* Pressing [ENTER] sets this to "C00" (Center).

5. Press [TONE LOAD] (or press [EXIT] repeatedly) to return to the Play screen.

Section 4

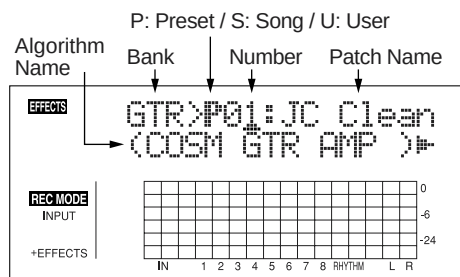
Effects

Insert Effect Parameter Functions

Setting Procedure

1. Press [EFFECTS].

The Effect Settings screen appears.

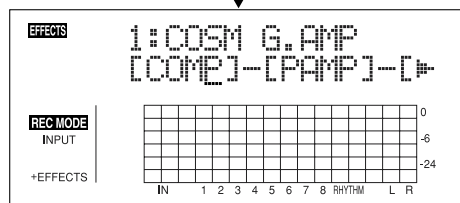
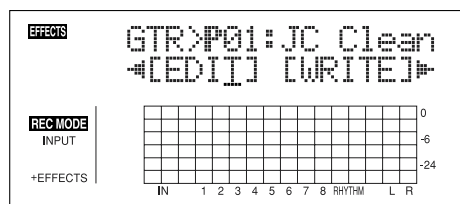


2. Select an effect patch.

Use CURSOR [◀][▶] and the TIME/VALUE dial to select the bank, Preset/Song/User, and patch number.

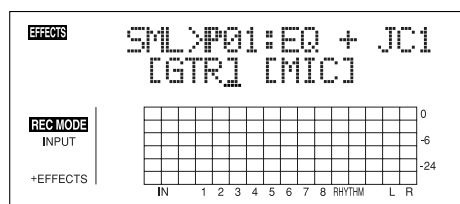
3. Press CURSOR [▶] to move the cursor to “EDIT,” and press [ENTER].

The Edit Effect screen appears and the algorithm (the connection sequence for the effects being used) is displayed.



■ When effect patches in the SIMUL bank are selected, “GTR” and “MIC” appear.

Move the cursor to “GTR” to modify a guitar-use effect, or to “MIC” to modify an effect for use with a mic, then press [ENTER].

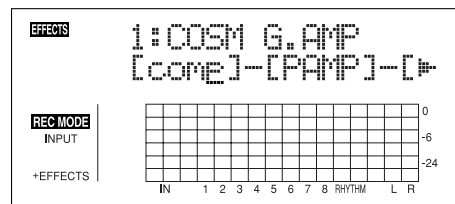


HINT

By pressing [ENTER] while the cursor is at a bank-number, you can display the Edit Effect screen directly.

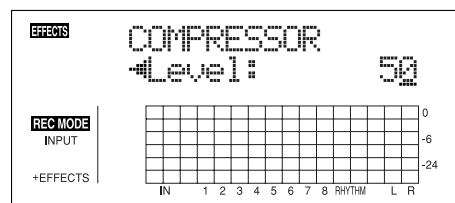
4. Press CURSOR [◀][▶] to move the cursor to each effect and turn the TIME/VALUE dial to turn each effect on or off.

Blocks that are turned on are shown in uppercase letters, while blocks that are turned off are shown in lowercase letters. Turn on the effects that you want to use.



5. Press CURSOR [◀][▶] to move the cursor to the effect with the parameter that you want to change and press [ENTER].

The Parameter Setting screen for each effect appears.



6. Use CURSOR [◀][▶] to select a parameter, and turn the TIME/VALUE dial to edit the value.

7. If you would like to edit another effect, press [EXIT] to return to the previous screen, and repeat steps 5–6.

8. If you wish to save the current effect settings, perform the procedure described in “Saving insert effect settings” (p. 58).

NOTE

Edited effect settings are temporary. If you exit the Edit Effect screen without saving the effect patch you changed, “TMP” appears next to the indication of the bank.

Be aware that if you select a new effect patch while “TMP” is displayed, the altered effect patch is returned to its original settings and the changes are lost.

Algorithm List

The algorithms (the available effects and their connection order) that can be used as an insert effect are shown below.

The algorithms that can be selected will differ for each bank. To select the algorithm that you wish to use, first select the effect bank that includes that algorithm, and then refer to the “Effect Patch List” (separate sheet) and select a patch that uses the desired algorithm.

The line or lines connecting the algorithm indicate whether the effect features mono output (single line) or stereo output (two lines).

(Example)

Output: Mono

–[COMP]–[PAMP]–

Output: Stereo

–[MOD]=[DLY]=

BANK: GUITAR

1. COSM GTR AMP

This is a multi-effect designed for electric guitar. This provides an amp sound using a preamp and speaker simulator.

* In case of “Phaser,” output will become monaural.

–[COMP]–[PAMP]–[SP]–[EQ/WAH]–
–[NS]–[FV]–[MOD]=[DLY]=

Compressor

Preamp

Speaker Simulator

4Band Equalizer/Wah

- 4Band Equalizer

- Wah

Noise Suppressor

Foot Volume

Modulation

- Flanger

- Chorus

- Phaser

- Pitch Shifter

- Harmonist

- Doubling

- Tremolo/Pan

- Slow Attack

Delay

2. ACOUSTIC SIM

This is a multi-effect designed for electric guitar. It allows you to use an electric guitar to produce sounds similar to those of an acoustic guitar.

–[ASIM]–[COMP]–[EQ]–[NS]–
–[FV]–[MOD]=[DLY]=

Acoustic Guitar Simulator

Compressor

4Band Equalizer

Noise Suppressor

Foot Volume

Modulation

- Flanger

- Chorus

- Phaser

- Pitch Shifter

- Doubling

- Tremolo/Pan

Delay

3. BASS SIM

Simulates the sound of a bass guitar. Obtain the sound of a bass guitar while playing an electric guitar.

- * You should avoid playing chords when using the Bass Simulator.

–[BSIM]–[COMP/DEF]–[NS]–[FV]–[MOD]=

Bass Simulator

Compressor/Defretter

- Compressor
- Defretter

Noise Suppressor

Foot Volume

Modulation

- Flanger
- Chorus
- Phaser
- Pitch Shifter
- Doubling
- Tremolo/Pan

4. COSM COMP GTR

This is a multi-effect designed for electric guitar. In addition to a COSM compressor/limiter, it uses a preamp and speaker simulator for a characteristic amp sound.

–[COMP]–[PAMP]–[SP]–[EQ/WAH]–
–[NS]–[FV]–[DLY]=

COSM Comp/Limiter

Preamp

Speaker Simulator

4Band Equalizer/Wah

- 4Band Equalizer
- Wah

Noise Suppressor

Foot Volume

Delay

5. GTR SYNTH

This is an effect for use with guitar Synth. Pitch and attack information in the sound input from the guitar is expressed as synth sounds.

- * It does not work properly when a chord is played. Be sure to mute all the other strings and play in a single note.
- * When you are to play the next string while a certain sound is still playing, perfectly mute the previous sound then play the next one with a clear attack.
- * If the unit cannot detect the attack, it may not sound correctly.

–[GSYN]–[FV]–[MOD]=[DLY]=

Guitar Synth

Foot Volume

Modulation

- Flanger
- Chorus
- Phaser
- Pitch Shifter
- Doubling
- Tremolo/Pan

Delay

6. ACOUSTIC GTR

This is a multi-effect designed for acoustic guitar. Even when an electric-acoustic is connected at line level, this provides a warm sound similar to what is obtained through a microphone.

–[ACP]=[COMP]=[EQ]=[NS]=[DLY]=

Acoustic Processor

Compressor

4Band Equalizer

Noise Suppressor

Delay

7. BASS MULTI

This is a multi-effect designed for bass guitar. Appropriate for creating standard bass sound.

-[COMP/DEF]-[OCT]-[ENH]-[EQ/WAH]
 -[NS]-[FV]-[MOD]=[DLY]=

Compressor/Defretter

- Compressor
- Defretter

Octave

Enhancer

4Band Equalizer/Wah

- 4Band Equalizer
- Wah

Noise Suppressor

Foot Volume

Modulation

- Flanger
- Chorus
- Phaser
- Pitch Shifter
- Doubling
- Tremolo/Pan

Delay

8. COSM BASS AMP

This is a multi-effect designed for bass guitar. This features an amp sound that uses a preamp and speaker simulator.

-[COMP]-[PAMP]-[SP]-[EQ/WAH]
 -[NS]-[FV]-[MOD]=[DLY]=

Compressor

Preamp

Speaker Simulator

4Band Equalizer/Wah

- 4Band Equalizer
- Wah

Noise Suppressor

Foot Volume

Modulation

- Flanger
- Chorus
- Phaser
- Pitch Shifter
- Doubling
- Tremolo/Pan

Delay

9. COSM COMP BSS

This is a multi-effect designed for bass guitar.

In addition to a COSM compressor/limiter, it uses a preamp and speaker simulator for a characteristic amp sound.

-[COMP/LIM]-[PAMP]-[SP]
 -[EQ/WAH]-[NS]-[FV]-[DLY]=

COSM Comp/Limiter

Preamp

Speaker Simulator

4Band Equalizer/Wah

- 4Band Equalizer
- Wah

Noise Suppressor

Foot Volume

Delay

BANK: MIC

10. VOCAL MULTI

This is a multi-effect designed for vocals.
It provides the basic effects needed for vocals.

-[COMP]-[DES]-[ENH]-[EQ]-
-[NS]-[FV]-[MOD]=[DLY]=

Compressor

De-esser

Enhancer

4Band Equalizer

Noise Suppressor

Foot Volume

Modulation

- Flanger
- Chorus
- Phaser
- Pitch Shifter
- Doubling
- Tremolo/Pan

Delay

11. VOICE TRANS

This is a multi-effect designed for vocals.
This allows you to produce a unique effect using a voice transformer.

-[VT]-[NS]-[FV]-[MOD]=[DLY]=

Voice Transformer

Noise Suppressor

Foot Volume

Modulation

- Flanger
- Chorus
- Phaser
- Pitch Shifter
- Doubling
- Tremolo/Pan

Delay

12. COSM COMP VCL

This is a multi-effect designed for vocals.
The COSM compressor / limiter is perfect for creating a basic sound.

-[COMP/LIM]-[DES]-[ENH]-
-[EQ]-[NS]-[FV]-[DLY]=

COSM Comp/Limiter

De-esser

Enhancer

4Band Equalizer

Noise Suppressor

Foot Volume

Delay

BANK: LINE

13. STEREO MULTI

This algorithm connects seven types of effect, all in full stereo.

[COMP]=[RNG]=[EQ/WAH]
[NS]=[FV]=[MOD]=[DLY]=

Compressor

Ring Modulator

4Band Equalizer/Wah

- 4Band Equalizer
- Wah

Noise Suppressor

Foot Volume

Modulation

- Flanger
- Chorus
- Phaser
- Pitch Shifter
- Doubling
- Tremolo/Pan

Delay

14. LO-FI BOX

This allows you to simulate sounds that appear to be playing on an AM radio, the sounds of old records played on an old-fashioned gramophone, and even extreme deformations of the sound produced by a Lo-Fi Digital.

[LOFI]=[NS]=

Lo-Fi

Noise Suppressor

BANK: SIMUL

15. VO+GT AMP

This algorithm is for use when simultaneously recording a vocal and electric guitar.

For the guitar, you can produce an amp sound using a preamp and speaker simulator.

(GUITAR)

-[COMP]-[PAMP]-[SP]-[NS]-[DLY]-

(MIC)

-[COMP]-[EQ]-[NS]-[DLY]-

(GUITAR)

Compressor

PreAmp

Speaker Simulator

Noise Suppressor

Delay

(MIC)

Compressor

4Band Equalizer

Noise Suppressor

Delay

16. VO+AC.SIM

This algorithm is for use when simultaneously recording a vocal and electric guitar.

For the guitar, you can make the electric guitar sound like an acoustic guitar.

(GUITAR)

–[ASIM]–[COMP]–[NS]–[DLY]–

(MIC)

–[COMP]–[EQ]–[NS]–[DLY]–

(GUITAR)

Acoustic Guitar Simulator

Compressor

Noise Suppressor

Delay

(MIC)

Compressor

4Band Equalizer

Noise Suppressor

Delay

17. VO+ACOUSTIC

This algorithm is for use when simultaneously recording a vocal and acoustic guitar.

For the guitar, you can produce a warm sound as though a mic were being used, even when an electric-acoustic is connected by a direct line.

(GUITAR)

–[ACP]–[COMP]–[NS]–

(MIC)

–[COMP]–[NS]–

(GUITAR)

Acoustic Processor

Compressor

Noise Suppressor

(MIC)

Compressor

Noise Suppressor

Parameter List

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Acoustic Guitar Simulator

This simulates the sound of an acoustic guitar. It allows you to use an electric guitar to produce sounds similar to those of an acoustic guitar.

If you set the pickup selector of your guitar to the front position, the desired effect will be easier to achieve.

On / Off **OFF, ON**

This parameter turns the acoustic guitar simulator effect on / off.

PickUp **SINGLE, HUMBUCK**

Set this to the type of pickup on the connected guitar.

Charct

This selects one of the four types of sounds.

STD (standard):

This is a normal acoustic guitar.

JUMBO:

This is an acoustic guitar with a body that is bigger than STANDARD. The bass sound is powerful.

ENHANCE:

This is an acoustic guitar that with a more responsive attack, so the guitar will retain more of its prominence in almost any situation.

PIEZO:

This simulates the sound you would get from a pickup installed on an electric-acoustic guitar.

During the attack, a certain amount of compression will be applied.

Top-Hi **-100~+100**

Adjust the level of the direct sound from the strings. That is, it adjusts the harmonic contents.

Top-Mid **-100~+100**

This adjusts the interference to the strings made by the top plate. That is, it adjusts the attack sense.

Body **-100~+100**

This adjusts the resonance of the sound caused by the body. That is, it adjusts the softness and fatness of the sound which is the typical characteristics of acoustic guitars.

Level **0~100**

This adjusts the volume of the acoustic guitar simulator.

* If Top-Hi, Top-Mid, and Body are all set to "-100," there will be no sound.

Acoustic Processor

With this feature, you can change the sound from a pickup on an electric-acoustic guitar into a richer sound, similar to that obtained by a microphone placed near a guitar. Best results will be achieved when stereo recording.

On / Off **OFF, ON**

This parameter turns the acoustic processor effect on / off.

Body **0~100**

This adjusts the resonance of the sound caused by the body. That is, it adjusts the softness and fatness of the sound which is the typical characteristics of acoustic guitars.

Mic Dist **0~100**

This simulates the distance between the microphone capturing the sound of an acoustic guitar and the guitar itself.

Level **0~100**

This adjusts the volume of the acoustic processor.

Bass Simulator

Simulates the sound of a bass guitar. Obtain the sound of a bass guitar while playing an electric guitar. You should avoid playing chords when using the Bass Simulator.

On / Off **OFF, ON**

This parameter turns the bass simulator effect on / off.

Charct **LOOSE, TIGHT**

Bass tone characteristic is set. When "LOOSE" is selected, as if the string gauge was getting thicker.

Level **0~100**

This adjusts the volume of the bass simulator.

Chorus

A sound with a subtly shifted pitch is added to the direct sound, making the final output sound thicker and broader. Best results will be achieved when stereo recording.

* This effect can be used when the MODULATION "Type" parameter is set to "CHORUS."

On / Off **OFF, ON**

This parameter turns the chorus effect on / off.

Rate **0~100**

Adjusts the rate of the Chorus effect.

Depth **0~100**

Adjusts the depth of the Chorus effect.

Insert Effect Parameter Functions

Pre Dly 0.5–50.0 ms

Adjusts the time needed for the effect sound to be output after the direct sound has been output.

E.Level 0–100

Adjusts the volume of the effect sound.

Compressor

This corrects differences in input to create a steadier, more even volume balance. This is used to extend the sustain of input sounds and, conversely, to shorten sustain and emphasize the attack portion of sounds.

Another use of compression is as a “limiter,” which prevents distortion by suppressing only volume peaks.

On/Off OFF, ON

This parameter turns the compressor effect on/off.

Sustain 0–100

This adjusts the depth of the effect. Higher settings values result in longer sustain times. Set this to a lower value when using compression for the limiter effect.

Attack 0–100

Adjusts the strength of the attack. Larger values will result in a sharper attack, creating a more clearly defined sound.

Level 0–100

Adjusts the volume.

COSM Comp (compressor)/Limiter

The compressor corrects differences in input to create a steadier, more even volume balance. It is used to extend the sustain of input sounds and, conversely, to shorten sustain and emphasize the attack portion of sounds.

The limiter is an effect that prevents distortion by suppressing input signals that exceed a set value (threshold). You can get the same effect achieved with the compressor by setting the threshold at a low value. The BR-864 uses COSM technology to model four types of compressor/limiter in which the compressor and limiter functions are combined.

On/Off OFF, ON

Sets the compressor/limiter to ON or OFF.

Type

Selects the compressor/limiter type.

BOSS-Cmp: Models the BOSS CS-3 compact effects processor.

D-Comp: Models the MXR dyna comp.

Rack160: Models the dbx 160.

VtgRack: Models the UREI 1178.

Attack (with BOSS-Cmp, D-Comp) 0–100

Adjusts the strength of the picking attack when the strings are played. Larger values will result in a sharper attack, creating a more clearly defined sound.

Sustain (with BOSS-Cmp, D-Comp) 0–100

Boosts low-level signals, adjusting the time over which sounds are sustained. Higher values deepen the effect, resulting in a longer sustain.

Threshold (with Rack160) 0–100

Adjust this as appropriate for the input signal from your bass. The compression effect is applied to input above the level set here. The smaller the value set here, the lower the level at which the limiter effect kicks in.

Input (with VtgRack) 0–100

Controls the input level. Increasing the value will produce a deeper effect.

Ratio (with Rack160) 1:1–20:1, INF:1 (with VtgRack) 4:1–20:1

Adjusts the limiter compression ratio. Higher ratio create a stronger compression effect.

Attack Time (When set to VtgRack) 0–100

This adjusts the amount of time it takes for the compression ratio set in Ratio to be reached once compression begins, as the input level exceeds the set threshold level. The larger the value set here, the more rapidly compression is applied.

Release Time (with VtgRack) 0–100

This adjusts the time from when the signal level drops below the threshold until when the compression is removed. The lower the values set, the more rapidly the compression is released, and the more clearly the sound from the next string played is heard.

Tone (with BOSS-Cmp) -50–+50

Adjusts the tone. The higher the value set, the more the high frequencies are boosted, resulting in a harder sound.

Level 0–100

Adjusts the volume.

De-esser

Useful for reducing ‘sibilant’ or ‘S’ sounds produced by a vocalist.

On/Off OFF, ON

This parameter turns the de-esser effect on/off.

Sibilant 0–100

Adjusts the sensitivity relative to the input volume, which controls how the effect is applied.

Level 0–100

Adjusts the volume.

Defretter

This simulates a fretless bass.

On/Off OFF, ON

This parameter turns the defretter effect on/off.

Sens 0–100

This controls the input sensitivity of the Defretter. It should be adjusted for the bass guitar you have until you get the harmonic changes to sound natural.

Attack 0–100

This controls the attack of the Defretter. Increasing the value will cause the harmonics to change more slowly, thus producing a relatively attack-less sound, similar to a fretless bass.

Depth 0–100

This controls the ratio of harmonics. Increasing the value will increase the harmonic content and therefore will create a more unusual sound.

Level 0–100

Adjusts the volume of the defretter sound.

Delay

This creates a thicker sound by applying a delayed sound to the direct sound.

On / Off OFF, ON

This parameter turns the delay effect on / off.

Type

This Parameter selects the type of delay.

SINGLE:

This is a simple delay.

TAP:

The delayed sound is panned across the left and right channels. This will be effective when stereo recording.

Dly Tme SINGLE: 1–1400 ms, TAP: 1–700 ms

This parameter adjusts the delay time (i.e., the interval for which sound is delayed).

Feedback 0–100

This parameter adjusts the amount of feedback. Changing the amount of feedback causes the number of time the delayed sound is repeated to change as well.

E.Level 0–120

Adjusts the volume of the delay sound.

Doubling

By adding a slightly time-delayed sound to the direct sound, this produces the impression that multiple sources are sounding together (a “doubling” effect). Best results will be achieved when stereo recording.

* This effect can be used when the MODULATION “Type” parameter is set to “DOUBLING.”

On / Off OFF, ON

This parameter turns the doubling effect on / off.

Dly Tme 0.5–50.0 ms

This parameter adjusts the delay time (i.e., the interval for which sound is delayed).

Separation -50– +50

Adjusts the diffusion. The panning of the direct sound and effect sound can be spread to left and right.

* This effect is obtained with stereo recording (using two tracks).

E.Level 0–120

This adjusts the volume of the delay sound.

Enhancer

By adding sounds which are out-of-phase with the direct sound, this effect enhances the definition of the sound, and pushes it to the forefront.

On / Off OFF, ON

This parameter turns the enhancer effect on / off.

Sens 0–100

Adjusts the manner in which the enhancer will be applied relative to the input signals.

Freq 1.0–10.0 kHz

Adjusts the frequency at which the enhancer effect will begin to be applied. The effect will be made apparent in the frequencies above the frequency set here.

Mix Level 0–100

Adjusts the amount of phase-shifted sound of the range set by “Frequency” that is to be mixed with the input.

Lo Mix Lvl 0–100

Adjusts the amount of phase-shifted sound of the lower range that is to be mixed with the input. The frequency range in which the effect is applied is fixed.

Level 0–100

Adjusts the volume of the enhanced sound.

Equalizer

A 4-band equalizer.

* You can use this effect with the following algorithms when “4BAND EQ” is selected for the 4BAND EEQ/WAH “Type” setting.

COSM GTR AMP	COSM BASS AMP
COSM COMP GTR	COSM COMP BSS
BASS MULTI	STEREO MULTI

On / Off OFF, ON

This parameter turns the equalizer effect on / off.

Low Gain -20– +20 dB

This parameter sets the gain (amount of boost or cut) for the bass equalizer.

Lo-M Gin -20– +20 dB

This parameter sets the gain (amount of boost or cut) for the low-midrange equalizer.

Lo-M F 100 Hz–10.0 kHz

This parameter sets the central frequency for the low-midrange equalizer.

Lo-M Q 0.5–16

This parameter sets the range of change in gain for the frequency set by “Lo-M F.” A larger value results in a narrower range of change.

Hi-M Gin -20– +20 dB

This parameter sets the gain (amount of boost or cut) for the high-midrange equalizer.

Insert Effect Parameter Functions

Hi-M F 100 Hz–10.0 kHz

This parameter sets the central frequency for the high-midrange equalizer.

Hi-M Q 0.5–16

This parameter sets the range of change in gain for the frequency set by “Hi-M F.” A larger value results in a narrower range of change.

Hi Gain -20– +20 dB

This parameter sets the gain (amount of boost or cut) for the treble equalizer.

Level -20– +20 dB

This parameter adjusts the volume after the equalizer stage.

Flanger

This produces a flanging effect that gives a sort of “twisting” character to the sound.

- * This effect can be used when the MODULATION “Type” parameter is set to “FLANGER.”

On/Off OFF, ON

This parameter turns the flanger effect on / off.

Rate 0–100

Determines the rate of the flanging effect.

Depth 0–100

Determines the depth of the flanging effect.

Manual 0–100

Adjusts the center frequency at which to apply the effect.

Resonance 0–100

Determines the amount of resonance (feedback). Increasing the value will emphasize the effect, creating a more unusual sound.

Separation 0–100

Adjusts the diffusion. The diffusion increases as the value increases. This will be effective when stereo output is used.

- * This effect is obtained with stereo recording (using two tracks).

Foot Volume

Specify the volume between effects.

By using an expression pedal to control the foot volume, you can smoothly change the volume of the output sound. For a detailed explanation, see “When using an expression pedal” (p. 136).

On/Off OFF, ON

Switches the foot volume on / off.

Guitar Synth

Pitch and attack information in the sound input from the guitar is expressed as synth sounds.

- * Since pitch and attack information for the input sounds selected with the INPUT SELECT button are detected, the sounds do not play correctly unless the effect’s Insert mode (p. 59) is set to “INPUT<NORMAL>” or “INPUT<REC DRY>.”
- * It does not work properly when a chord is played. Be sure to mute all the other strings and play in a single note.
- * When you are to play the next string while a certain sound is still playing, perfectly mute the previous sound then play the next one with a clear attack.
- * If the unit cannot detect the attack, it may not sound correctly.

On/Off OFF, ON

This parameter turns the guitar synthesizer on / off.

Sens 0–100

This adjusts the input sensitivity.

When Internal Sound Generator Method (SQUARE, SAW) is used, the response of the internal sound source is better with a higher sensitivity value, but the malfunctions will be increased on the other hand. So, try to set it as high as possible without causing malfunction.

Wave

This selects a wave type that is the source of the guitar synthesizer.

- * When “SQUARE” or “SAW” is selected, a three-voice synth sound is played.

SQUARE:

The unit detects the pitch and attack information from the input guitar sound, then send the square waveform () from the internal sound source.

SAW:

The unit detects the pitch and attack information from the input guitar sound, then send the saw waveform () from the internal sound source.

BRASS:

The unit directly processes the input guitar sound and creates a guitar synthesizer sound. It gives a quick sound rise and send the sound with a sharp edge.

BOW:

The unit directly processes the input guitar sound and creates a guitar synthesizer sound. It outputs a soft sound without attack.

PWM Rate (with SQUARE) 0–100

This gives breadth or fatness to the sound by applying modulation to the waveform (only to Square) in the internal sound module. A higher value will quicken the rate of the modulation.

PWM Depth (with SQUARE) 0–100

This adjusts the depth of the PWM. When it is set to “0,” no PWM effect is obtained.

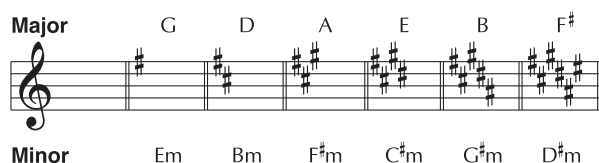
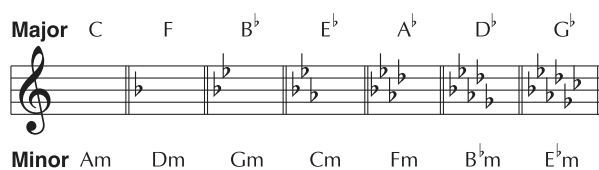
Chromatic (with SQUARE, SAW) OFF, ON

This switches on or off the chromatic function. When it is on, the pitch change of the synthesizer sound is in semitone steps. This does not respond to pitch changes less than a semitone, such as what might be obtained with bending or vibrato. Thus, this is effectively used for realistically playing musical instruments whose pitch will change in steps greater than a semitone, such as a keyboard.

Key (with SQUARE, SAW) OFF, C-B

Specify the key of the song you are playing. By setting the key, you can produce harmonies from the three-voice synth sounds.

The key setting corresponds to the key of the song (#, b) as follows.



Intervl 1-3 (with SQUARE, SAW)

(Key: OFF) -12-0-+12, (Key: C-B) -1 oct-Tonic-+1 oct

This sets the intervals for the three-voice synth sound pitches.

When Key is set to OFF, the intervals are fixed.

When Key is set to C-B, harmonies are produced by the pitches as they change in response to the pitch of the guitar input.

Cutoff F 0-100

This adjusts the frequency where the harmonics contents of the sound are cut off. This parameter determines the tone at the point that the filter movement finally stops.

Resonance 0-100

This adjusts the filter resonance (the amount of feedback). Increasing the value emphasizes the effect, creating a more unusual sound.

Fil Sens 0-100

This adjusts the sensitivity of the filter. When it is set to a lower value, the filter is affected only with stronger picking. When it is set higher, the filter changes even with weaker picking.

When it is set to "0," the depth of the filter will be the same no matter how the picking strength may be.

Fil Decay 0-100

This sets the rate for the filter's movement. The filter moves more slowly as the value is increased.

Fil Depth -100-100

This adjusts how much the filter shifts. When a positive value is set, playing a string causes the filter to go upwards, starting from the conditions determined with the cutoff frequency. Conversely, the movement is downward when the value is negative. The change becomes more dramatic as the numerical value is increased.

Attack DECAY, 0-100

This adjusts the time needed for a synthesizer sound to reach its maximum. When it is set to a lower value, the sound will rise quickly. When it is set higher, the sound will rise slowly. When it is set to "Decay," the sound will rise quickly and turn to a Release status regardless of the input of the guitar sound.

* When "BRASS" or "BOW" is selected for the Wave, the attack time will not be quicker from a certain level even if the attack is set to "Decay" or "0."

Release 0-100

This determines the time needed for the synthesizer sound to reach zero from the moment the input of the guitar sound is completed.

* When "BRASS" or "BOW" is selected for the Wave, the guitar signal itself is processed. That is, the synthesizer sound will go down when the guitar signal goes down no matter how long the release may be set.

Velocity OFF, 0-100

This adjusts the amount of the volume change of the synthesizer sound. When it is set to high, the volume change will be greater depending on the picking strength. When it is set to "0," no volume change is caused even by changing the picking manner.

Pedal Hold (with SQUARE, SAW) OFF, ON

You can control the internal sound generator with the expression pedal.

OFF:

No change is produced by operating the expression pedal.

ON:

The sound continues sounding at the pitch it had the moment the expression pedal was depressed.

Portamento (with SQUARE, SAW) OFF, 1-100

This sets the portamento function (an effect that connects notes by producing a smooth change in pitch from one note to the next).

Noise 0-100

This adjusts the noise added to the sound from the sound generator. Adding noise gives the synth guitar a special type of ambience.

Dir Level 0-100

This determines the volume of the direct sound.

Syn 1-3 Level (with SQUARE, SAW) 0-100

This adjusts the volume of each of the three-voice synth sounds.

Syn Level (with BRASS, BOW) 0-100

This adjusts the volume of the synth sound.

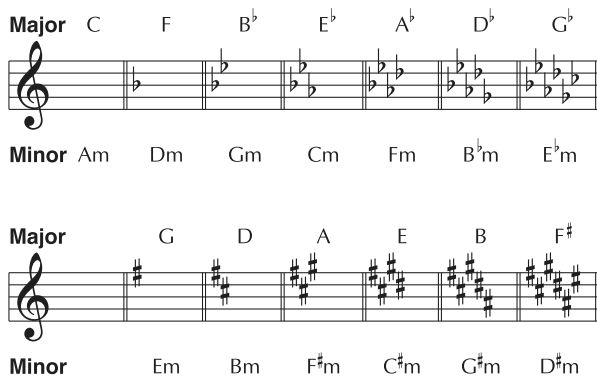
Harmonist

“Harmonist” is the amount of shifting is adjusted according to an analysis of the guitar input, allowing you to create harmonics based on diatonic scales.

- * This effect can be used when the MODULATION “Type” parameter is set to “HARMONIST.”
- * Since pitch and attack information for the input sounds selected with the INPUT SELECT button are detected, the sounds do not play correctly unless the effect’s Insert mode (p. 59) is set to “INPUT<NORMAL>” or “INPUT<REC DRY>.”
- * Because of the need to analyze the pitch, chords (two or more sounds played simultaneously) cannot be played.

Key

Specify the key of the song you are playing. By specifying the key, you can create harmonies that fit the key of the song. The key setting corresponds to the key of the song (#, b) as follows.



Interval -1 oct-Tonic- +1 oct

This sets the intervals for the harmony sound pitch.

D:E 100:0-0:100

This adjusts the volume balance of the direct and harmony sound.

Separation -100- +100

Adjusts the diffusion. The panning of the direct sound and harmony sound can be spread to left and right.

- * This effect is obtained with stereo recording (using two tracks).

Lo-Fi Box

Produces a lo-fi sound.

On/Off OFF, ON

This parameter turns the lo-fi box effect on / off.

Type

Select the mode of the lo-fi box.

RADIO:

The sound will appear to be heard from an AM radio.

- * By adjusting “Tuning,” you can simulate the sounds that occur when you adjust the tuning frequency of the radio.

PLAYER:

The sound will appear to be heard from a gramophone. The noise caused by scratches and dust on the record are is simulated.

DIGITAL:

This allows you to create a “lo-fi” sound by lowering the sample rate and / or decreasing the number of bits. Realtime modify filters connected in series allow you to reshape the sound freely.

■ When “RADIO” or “PLAYER” is selected

Tuning 0-100

This is a parameter for “RADIO.” It simulates the sounds that occur when you adjust the tuning frequency of an AM radio.

Wow Flt 0-100

This is a parameter for “PLAYER.” It simulates the wow and flutter which occur when the speed of the turntable is not constant.

Noise 0-100

This simulates noise.

Filter 0-100

Adjusts the filter.

D:E 100:0-0:100

This adjusts the volume balance of the direct and effect sounds.

■ When “DIGITAL” is selected

Pre Filter OFF, ON

This filter decreases digital distortion. When turned off, you can create an intense lo-fi sound incorporating digital distortion.

Smpl Rate OFF, 1/2-1/32

Modify the sample rate.

Bit OFF, 15-1

Modify the number of data bits. If this is turned off, the number of data bits will be unchanged. If an extremely low number of bits is selected, loud noise may appear even when there is no sound, depending on the input source. In such cases, raise the threshold of the noise suppressor.

Post Fltr OFF, ON

This filter decreases the digital distortion produced by lo-fi. By turning this off, you can create an extremely lo-fi sound.

Fx Level 0-100

Adjust the volume of the lo-fi sound.

Dir Level 0-100

Adjusts the volume of the direct sound.

Modify Fil

This is a filter featuring a wide range of possible settings (modifiable filter). Select different types to get a variety of different filter effects.

OFF:

The modify filter will not be used.

LPF:

The effect will function as a low pass filter.

BPF:

The effect will function as a band pass filter.

HPF:

The effect will function as a high pass filter.

Cutoff F 0–100

Adjust the cutoff frequency.

Resonance 0–100

Adjust the resonance.

Gain 0–24 dB

Adjust the volume level of the sound that has passed through the modify filter.

Noise Suppressor

This effect reduces the noise and hum. Since it suppresses the noise in synchronization with the envelope of the sound (the way in which the sound decays over time), it has very little effect on the sound, and does not harm the natural character of the sound.

On/Off OFF, ON

This parameter turns the noise suppressor effect on / off.

Threshold 0–100

Adjust this parameter as appropriate for the volume of the noise. If the noise level is high, a higher setting is appropriate. If the noise level is low, a lower setting is appropriate. Adjust this value until the decay of the sound is as natural as possible.

* High settings for the Threshold parameter may result in there being no sound when you play with your instruments volume turned down.

Release 0–100

Adjusts the time from when the noise suppressor begins to function until volume reaches “0.”

Octave

This adds a note one octave lower, creating a richer sound.

On/Off OFF, ON

This parameter turns the octave effect on / off.

Oct Level 0–100

This adjusts the volume of the sound one octave below.

Dir Level 0–100

Adjusts the volume of the direct sound.

Phaser

By adding varied-phase portions to the direct sound, the phaser effect gives a whooshing, swirling character to the sound.

* This effect can be used when the MODULATION “Type” parameter is set to “PHASER.”

On/Off OFF, ON

This parameter turns the phaser effect on / off.

Rate 0–100

This sets the rate of the Phaser effect.

Depth 0–100

Determines the depth of the Phaser effect.

Manual 0–100

Adjusts the center frequency of the phaser effect.

Resonance 0–100

Determines the amount of resonance (feedback). Increasing the value will emphasize the effect, creating a more unusual sound.

Pitch Shifter

This effect changes the pitch of the original sound (up or down) within a range of two octaves.

* This effect can be used when the MODULATION “Type” parameter is set to “PITCH SFT.”

On/Off OFF, ON

This parameter turns the pitch shifter effect on / off.

Type

Selects either manual pitch shifter “MANUAL” or pedal pitch shifter “PEDAL.”

MANUAL:

This is a simple pitch shifter.

PEDAL:

The effect will function as a pedal pitch shifter. The effect of the wah pedal can be obtained by operating the Expression pedal. For a detailed explanation, see “When using an expression pedal” (p. 136).

Pitch -24-DETUNE- +24

Adjusts the amount of pitch shift (the amount of pitch change) in semitone steps. By selecting “DETUNE,” you can add a slightly pitch-shifted sound to the input sound, producing a detune effect.

* This effect can be used when the “P.Shift Type” parameter is set to “MANUAL.”

D:E 100:0-0:100

This adjusts the volume balance of the direct and effect sounds.

Separation -50- +50

Adjusts the diffusion. The panning of the direct sound and effect sound can be spread to left and right. This will be effective when stereo output is used.

Insert Effect Parameter Functions

Preamp

Adjust the distortion and tone of the guitar sound.

- * When all Bass, Middle and Treble are set to "0," no sound may be produced depending on the "Type" setting.

On/Off

OFF, ON

Turns the preamp effect on/off.

Type

This sets the type of the preamp. The distortion and tone characteristics of each amp are as shown below:

■ With "COSM GTR AMP," "COSM COMP GTR," or "VO+GT AMP" algorithms

JC-120	The sound of the Roland "JC-120," a favorite of pro musicians around the world.
CLEAN	The sound of a conventional built-in tube amp.
CRUNCH	Allows you to obtain a crunch effect that creates a natural distortion.
MATCH	A simulation of the latest tube amp widely used in styles from blues and rock.
VO DRV	Allows you to obtain the Liverpool sound of the 60's.
BLUES	A lead sound with a rich middle ideal for Blues.
BG LEAD:	The sound of a tube amp typical of the late '70s to '80s, characterized by a distinctive mid-range.
MS (1, 2, 1+2)	The sound of a large tube amp stack that was indispensable to the British hard rock of the 70's, and is used to this day by many hard rock guitarists.
1	A trebly sound created by using input I of the guitar amp.
2	A trebly sound created by using input II of the guitar amp.
1 + 2	The sound of connecting inputs I and II of the guitar amp in parallel, creating a sound with a stronger low end than I.
SLDN:	A tube amp sound with versatile distortion, usable in a wide range of styles.
METAL:	The sound of a large tube amp, suitable for heavy metal.
METAL D:	A high gain and powerful metal sound.

■ With "COSM BASS AMP" or "COSM COMP BSS" algorithms

AC	It produces the vintage sound of an early transistor amp.
AMG	It produces the sound of a large double-stack vacuum tube amp with ultra-lows and a crisp edge.

Volume

0–100

Adjusts the volume and distortion of the amp.

Bass

GUITAR AMP: 0–100, BASS AMP: -100– +100

Adjusts the tone for the low frequency range.

Middle GUITAR AMP: 0–100, BASS AMP: -100– +100

Adjusts the tone for the middle frequency range.

- * If you have selected "MATCH" or "VO DRV" as the type, the middle control will have no effect.

Treble GUITAR AMP: 0–100, BASS AMP: -100– +100

Adjusts the tone for the high frequency range.

Presence

0–100

This can be selected in the "COSM GUITAR AMP" or the "VO+GT.AMP" algorithm.

Adjusts the tone for the ultra high frequency range.

- * If you have selected "MATCH" or "VO DRV" as the type, raising presence will cut the high range (the value will change from "0" to "-100").

Master

0–100

Adjusts the volume of the entire preamp.

Bright

OFF, ON

(with JC-120, CLEAN, CRUNCH, BLUES, BG LEAD, AC, AMG)

Turns the bright setting on/off.

OFF:

Bright is not used.

ON:

Bright is switched on to create a lighter and crisper tone.

Gain

LOW, MIDDLE, HIGH

Adjusts the distortion of the amp. Distortion will successively increase for settings of "LOW," "MIDDLE" and "HIGH."

- * The sound of each Type is created on the basis that the Gain is set to "MIDDLE." So, normally set it to "MIDDLE."

Ring Modulator

This creates a bell-like sound by ring-modulating the guitar sound with the signal from the internal oscillator. The sound will be unmusical and lack distinctive pitches.

On/Off

OFF, ON

This parameter turns the ring modulator effect on/off.

Frequency

0–100

This adjusts the frequency of the internal oscillator.

Fx Level

0–100

Adjusts the volume of the effect sound.

Dir Level

0–100

Adjust the volume of the direct sound.

Slow Attack

This produces a volume-swell effect (“violin-like” sound).

- * This effect can be used in the “COSM GTR AMP” algorithm when the MODULATION “Type” parameter is set to “SLOW ATCK.”

On/Off OFF, ON

This parameter turns the slow attack effect on/off.

RiseTme 10–2000 ms

This adjusts the time needed for the volume to reach its maximum from the moment you begin picking.

Level 0–100

Adjust the volume of the slow attack sound.

Speaker Simulator

This simulates the characteristics of various types of speakers. When the output of the BR-864 is connected directly to a mixer, etc., this can be used to create the sound of your favorite speakers system.

On/Off OFF, ON

This parameter turns the speaker simulator effect on/off.

Type

Selects the type of speaker that will be simulated.

- * “On Mic” simulates the sound when a dynamic microphone is used, and “Off Mic” simulates the sound when a condenser microphone is used.

- With “COSM GUITAR AMP,” “COSM COMP GUITAR AMP,” or “VO+GT.AMP” algorithms

SP Simulator Type	Cabinet	Speaker Unit	Microphone Setting	Comments
SMALL	Small open-back enclosure	10 inch	On Mic	
MIDDLE	Open-back enclosure	12 inch	On Mic	
JC-120	Open-back enclosure	12 inch (two units)	On Mic	Roland JC-120 Simulation
TWIN	Open-back enclosure	12 inch (two units)	On Mic	A setting suitable for CLEAN
twin	Open-back enclosure	12 inch (two units)	Off Mic	A setting suitable for CLEAN
MATCH	Open-back enclosure	12 inch (two units)	On Mic	A setting suitable for MATCH
match	Open-back enclosure	12 inch (two units)	Off Mic	A setting suitable for MATCH
VO DRV	Open-back enclosure	12 inch (two units)	On Mic	A setting suitable for VO DRV
vo drv	Open-back enclosure	12 inch (two units)	Off Mic	A setting suitable for VO DRV
BG STK	Large Sealed enclosure	12 inch (two units)	OnMic	A setting suitable for BG LEAD
bg stk	Large sealed enclosure	12 inch (two units)	Off Mic	A setting suitable for BG LEAD
MS STK	Large sealed enclosure	12 inch (four units)	On Mic	A setting suitable for MS
ms stk	Large sealed enclosure	12 inch (four units)	Off Mic	A setting suitable for MS
METAL	Large dual stack	12 inch (four units)	Off Mic	

- With “COSM BASS AMP” or “COSM COMP BASS AMP” algorithms

SP Simulator Type	Cabinet	Speaker Unit	Microphone Setting	Comments
AC	Large sealed enclosure	15 inch (two units)	On Mic	A setting suitable for AC
ac	Large sealed enclosure	15 inch (two units)	Off Mic	A setting suitable for AC
AMG	Large sealed enclosure	10 inch (eight units)	On Mic	A setting suitable for AMG
amg	Large sealed enclosure	10 inch (eight units)	Off Mic	A setting suitable for AMG

Mic Set CENTER, 1–10 cm

This simulates the microphone position. “CENTER” simulates the condition that the microphone is set in the middle of the speaker cone. “1–10 cm” means that the microphone is moved away from the center of the speaker cone.

Mic Level 0–100

Adjusts the volume of the microphone.

Dir Level 0–100

Adjust the volume of the direct sound.

Tremolo/Pan

Tremolo is an effect that creates a cyclic change in volume. Pan cyclically moves the stereo position between left and right (when stereo output is used).

- * This effect can be used when the MODULATION “Type” parameter is set to “TRM/PAN.”

On/Off OFF, ON

This parameter turns the tremolo/pan effect on/off.

Mode

Selects tremolo or pan; also selects how the effect is applied

TRM-TRI:

The volume will change cyclically. Smooth change will be produced.

TRM-SQR:

The volume will change cyclically. Abrupt change will be produced.

PAN-TRI:

The sound will be moved cyclically between left and right. Smooth change will be produced.

PAN-SQR:

The sound will be moved cyclically between left and right. Abrupt change will be produced.

- * “PAN-TRI” and “PAN-SQR” are obtained with stereo recording (using two tracks).

Rate 0–100

Adjust the rate at which the effect will operate.

Depth 0–100

Adjusts the depth of the effect.

Voice Transformer

This controls the formants, allowing a variety of voice characters to be created. This adds two voice characters with differing formants to the direct sound.

On / Off OFF, ON

This parameter turns the voice transformer effect on / off.

Formant1 -100– +100

Adjust the formant of the voice character 1.

Formant2 -100– +100

Adjust the formant of the voice character 2.

FX1 Level 0–100

Adjust the volume of the voice character 1.

FX2 Level 0–100

Adjust the volume of the voice character 2.

Dir Level 0–100

Adjust the volume of the direct sound.

Wah

The wah effect creates a unique tone by changing the frequency response characteristics of a filter.

Touch wah creates an automatic wah by changing the filter in response to the volume of the input. Pedal wah lets you use an Expression pedal or the like to obtain real-time control of the wah effect.

* You can use this effect with the following algorithms when “WAH” is selected for the 4BAND EQ/WAH “Type” setting.

COSM GTR AMP	COSM BASS AMP
COSM COMP GTR	COSM COMP BSS
BASS MULTI	STEREO MULTI

On / Off OFF, ON

Turns the touch wah / pedal wah effect on / off.

Type

Selects either touch wah “TOUCH” or pedal wah “PEDAL.”

TOUCH:

The effect will function as a touch wah.

PEDAL:

The effect will function as a pedal wah.

■ When “TOUCH” is selected

Polarity

Selection for the direction in which the filter will change in response to the input.

UP:

The frequency of the filter will rise.

DOWN:

The frequency of the filter will fall.

Sens 0–100

This adjusts the sensitivity at which the filter will change in the direction determined by the polarity setting. Higher values will result in a stronger response. With a setting of “0,” the strength of picking will have no effect.

Frequency 0–100

This adjusts the center frequency of the Wah effect.

Peak 0–100

This adjusts the amount of wah effect applied. Lower values provide a mild wah effect, while higher values result in a sharper wah sound. With a value of “50” a standard wah sound will be produced.

Level 0–100

Adjusts the volume.

■ When “PEDAL” is selected

The effect of the wah pedal can be obtained by operating the Expression pedal.

For a detailed explanation, refer to “When using an expression pedal” (p. 136).

Peak 0–100

This adjusts the amount of wah effect applied. Lower values provide a mild wah effect, while higher values result in a sharper wah sound. With a value of “50” a standard wah sound will be produced.

Level 0–100

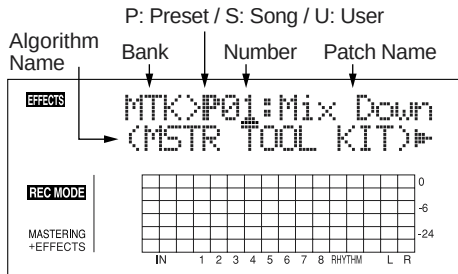
Adjusts the volume.

Mastering Tool Kit Parameter Functions

Setting Procedure

1. Carry out Steps 1–6 from p. 65, and switch to Mastering mode.

The Mastering Tool Kit selection screen appears.

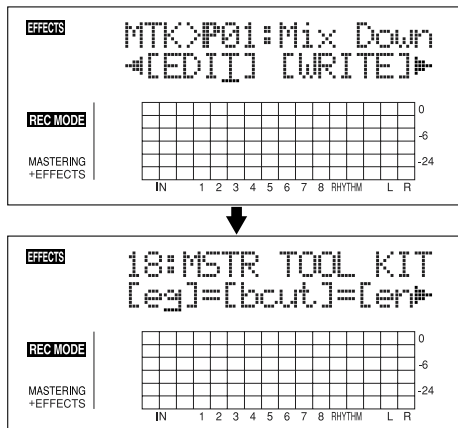


2. Select a Mastering Tool Kit.

Use CURSOR [◀][▶] and the TIME/VALUE dial to select the Preset/Song/User and number.

3. Press CURSOR [▶] to move the cursor to “EDIT,” and press [ENTER].

The display switches to the Mastering Tool Kit Edit screen, which shows the algorithm (the effects used, shown in the sequence they are connected).



HINT

You can also display this screen directly by pressing [ENTER] while the cursor is positioned at the Preset/Song/User or number.

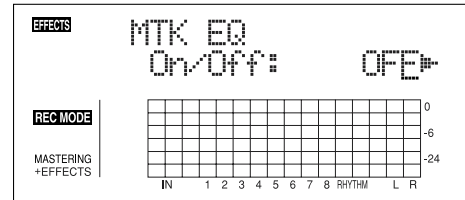
4. Press CURSOR [◀][▶] to move the cursor to each effect and turn the TIME/VALUE dial to turn each effect on or off.

Blocks that are turned on are shown in uppercase letters, while blocks that are turned off are shown in lowercase letters.

Turn on the effects that you want to use.

5. Press CURSOR [◀][▶] to move the cursor to the effect with the parameter that you want to change and press [ENTER].

The Parameter Setting screen for each effect appears.



6. Use CURSOR [◀][▶] to select a parameter, and turn the TIME/VALUE dial to edit the value.
7. If you would like to edit another effect, press [EXIT] to return to the previous screen, and repeat steps 5-6.
8. If you wish to save the current effect settings, perform the procedure described in “Saving mastering tool kit settings” (p. 67).

NOTE

Edited effect settings are temporary. If you exit the Edit Effect screen without saving the effect patch you changed, “TMP” appears next to the indication of the bank.

Be aware that if you select a new effect patch while “TMP” is displayed, the altered effect patch is returned to its original settings and the changes are lost.

Algorithm

[EQ]=[BCUT]=[ENH]=[IN]=[EXP]
[COMP]=[MIX]=[LIM]=[OUT]

Equalizer

Bass Cut Filter

Enhancer

Input

Expander

Compressor

Mixer

Limiter

Output

Parameter List

Equalizer

On/Off	OFF, ON
This parameter turns the equalizer effect on/off.	
Input Gain	-24 – +12 dB
Sets the overall volume before passing through the equalizer.	
Low Type	SHELVNG, PEAK
Sets the equalizer type (shelving, peaking) for the lower range.	
Low Gain	-12 – +12 dB
Sets the amount of boost or cut in the lower range.	
Low Freq	20 Hz–2.0 kHz
Sets the center frequency for the lower range.	
Low Q	0.3–16.0
Sets the steepness of the frequency response curve for the lower range's center frequency. (*1)	
Low Mid Gain	-12– +12 dB
Sets the amount of boost or cut in the mid-low range.	
Low Mid Freq	20 Hz–8.0 kHz
Sets the center frequency for the mid-low range.	
Low Mid Q	0.3–16.0
Sets the steepness of the frequency response curve for the mid-low range's center frequency.	
High Mid Gain	-12– +12 dB
Sets the amount of boost or cut in the upper-low range.	
High Mid Freq	20 Hz–8.0 kHz
Sets the center frequency for the upper-midrange.	
High Mid Q	0.3–16.0
Sets the steepness of the frequency response curve for the upper-low range's center frequency.	
High Type	SHELVNG, PEAK
Sets the equalizer type (shelving, peaking) for the upper range.	
High Gain	-12– +12 dB
Sets the amount of boost or cut in the upper range.	
High Freq	1.4–20.0 kHz
Sets the center frequency for the upper range.	
High Q	0.3–16.0
Sets the frequency response curve steepness for the upper range's center frequency. (*1)	
Output Gain	-24– +12 dB
Sets the overall volume level after equalization.	

(*1) The Low Q / Hi Q setting is disabled when “SHELVNG” (shelving type equalization) is selected for the Low Type or High Type.

Bass Cut Filter

This is a filter that cuts unwanted low range noise, such as pops.

On/Off	OFF, ON
This setting turns the Bass Cut Filter on/off.	
Freq	THRU, 20 Hz–2.0 kHz
This sets the frequency containing popping or other undesirable lower-range noises that you want to cut.	

Enhancer

This adds more liveliness to the sound, putting sounds at the forefront.

On/Off	OFF, ON
This parameter turns the enhancer effect on/off.	
Sens	0–100
This sets the amount of Enhancer that is applied.	
Freq	1.0–10.0 kHz
Sets the frequency at which the enhancer effect will begin to be applied.	
Mix Lvl	-24– +12 dB
Sets the volume of the effect sound.	

Input

This divides the original sound into three frequency ranges: low, mid, and high.

Gain	-24– +12 dB
Sets the overall volume level before the signal passes through the expander/compressor.	
Dly Time	0–10 ms
This sets the amount of time by which the source input sound is delayed.	
SplitL	20–800 Hz
This sets the frequency (in the lower range) at which the source sound is split into three separate ranges.	
SplitH	1.6–16.0 kHz
This sets the frequency (in the upper range) at which the source sound is split into three separate ranges.	

Expander

This expands the dynamic range at a fixed ratio.

On / Off OFF, ON

This setting turns the expander on / off.

Lo Thres -80–0 dB

This sets the volume level at which the lower-range expander goes into effect.

Lo Ratio 1:1.00–1:16.0, 1:INF

This sets the ratio of increase in output of the lower range when the input level falls below the Lo threshold level.

Lo Attack 0–100 ms

This sets the time it takes for the lower-range expander to go into effect once the input level falls below the Lo threshold level.

Lo Release 50–5000 ms

This sets the time it takes for the lower-range expander effect to stop once the input level exceeds the Lo threshold level.

Mid Thres -80–0 dB

This sets the volume level at which the midrange expander goes into effect.

Mid Ratio 1:1.00–1:16.0, 1:INF

This sets the ratio of increase in output of the midrange when the input level falls below the Middle threshold level.

Mid Attack 0–100 ms

This sets the time it takes for the midrange expander to go into effect once the input level falls below the Middle threshold level.

Mid Release 50–5000 ms

This sets the time it takes for the midrange expander effect to stop once the input level exceeds the Middle threshold level.

Hi Thres -80–0 dB

This sets the volume level at which the upper-range expander goes into effect.

Hi Ratio 1:1.00–1:16.0, 1:INF

This sets the ratio of increase in output of the upper range when the input level falls below the Hi threshold level.

Hi Attack 0–100 ms

This sets the time it takes for the upper-range expander to go into effect once the input level falls below the Hi threshold level.

Hi Release 50–5000 ms

This sets the time it takes for the upper-range expander effect to stop once the input level exceeds the Hi threshold level.

Compressor

This compresses the overall output signal when the input volume level exceeds a set value.

On / Off OFF, ON

This parameter turns the compressor effect on / off.

Lo Thres -24–0 dB

This sets the volume level at which the lower-range compressor goes into effect.

Lo Ratio 1:1.00–1:16.0, 1:INF

This sets the ratio of suppression of the lower-range output when the input level exceeds the Lo threshold level.

Lo Attack 0–100 ms

This sets the time it takes for the lower-range compressor to go into effect once the input level exceeds the Lo threshold level.

Lo Release 50–5000 ms

This sets the time it takes for the lower-range compressor effect to stop once the input level falls below the Lo threshold level.

Mid Thres -24–0 dB

This sets the volume level at which the midrange compressor goes into effect.

Mid Ratio 1:1.00–1:16.0, 1:INF

This sets the ratio of suppression of the midrange output when the input level exceeds the Middle threshold level.

Mid Attack 0–100 ms

This sets the time it takes for the midrange compressor to go into effect once the input level exceeds the Middle threshold level.

Mid Release 50–5000 ms

This sets the time it takes for the midrange compressor effect to stop once the input level falls below the Middle threshold level.

Hi Thres -24–0 dB

This sets the volume level at which the upper-range compressor goes into effect.

Hi Ratio 1:1.00–1:16.0, 1:INF

This sets the ratio of suppression of the upper-range output when the input level exceeds the Hi threshold level.

Hi Attack 0–100 ms

This sets the time it takes for the upper-range compressor to go into effect once the input level exceeds the Hi threshold level.

Hi Release 50–5000 ms

This sets the time it takes for the upper-range compressor effect to stop once the input level falls below the Hi threshold level.

* With the compressor, the level is automatically adjusted to the optimum setting according to the threshold (Thres) and ratio (Ratio) settings. In addition, since lengthening the attack (Attack) setting may result in distortion, a buffer (margin) of -6 dB is provided. Adjust the mixer (Mix) level as needed.

Mixer

Adjusts the volume of each frequency band.

Lo Level -80– +6 dB

Sets the volume level of the lower range after the signal passes through the expander and compressor.

Mid Level -80– +6 dB

Sets the volume level of the midrange after the signal passes through the expander and compressor.

Hi Level -80– +6 dB

Sets the volume level of the upper range after the signal passes through the expander and compressor.

Limiter

This suppresses high-level signals to prevent distortion.

On / Off OFF, ON

Sets the limiter to ON or OFF.

Thres -24–0 dB

Adjust this as appropriate for the input signal from your bass.

Attack 0–100 ms

This sets the time it takes for the limiter to go into effect once the input level exceeds the threshold level.

Release 50–5000 ms

Adjusts the time until when the limiter will turn off after the input level falls below the threshold level.

Output

This makes settings that affect the overall output.

Level -80– +6 dB

Sets the volume level of the overall sound after the signal passes through the limiter.

Soft Clip Off, On

This suppresses noticeable distortion occurring with heavy use of the compressor/limiter effect.

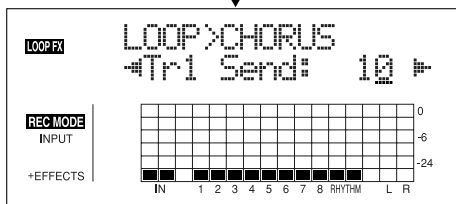
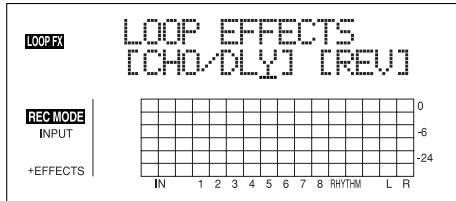
Dither OFF, 24–8 BIT

This prevents the action of muting sounds from being too noticeable.

Loop Effect Parameter Functions

Setting Procedure

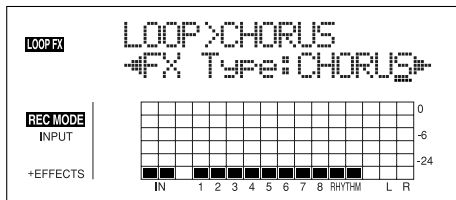
1. Press [LOOP EFFECTS].
2. Press CURSOR [◀] [▶] to move the cursor to “CHO/DLY” or “REV,” and press [ENTER].
4. To change the settings for the selected effect, press CURSOR [◀] [▶] to select the parameter and turn the TIME/VALUE dial to change the set value.



3. Press CURSOR [◀] [▶] until “FX Type” or “Type” is displayed, then turn the TIME/VALUE dial to select the loop effect.

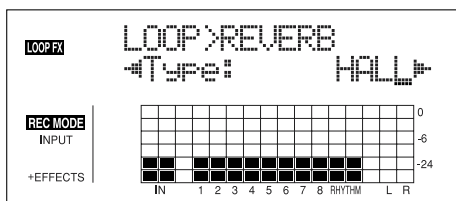
When using CHO/DLY

Select from “CHORUS,” “DELAY,” or “DBLN” (doubling).



When using REV

Select either “HALL” or “ROOM.”



Parameter List

CHORUS/DELAY/DBLN (Doubling)

This selects the chorus, delay, or doubling effect.

FX Type

This sets the type of the effect.

CHORUS:

A sound with a subtly shifted pitch is added to the direct sound, making the final output sound thicker and broader.

DELAY:

This creates a thicker sound by applying a delayed sound to the direct sound.

DBLN:

By adding a slightly time-delayed sound to the direct sound, this produces the impression that multiple sources are sounding together (a “doubling” effect). The delayed sound will be output from the side opposite to which the playback track has been panned.

■ When “CHORUS” is selected

Rate 0–100

Adjusts the rate of the Chorus effect.

Depth 0 –100

Adjusts the depth of the Chorus effect.

Pre Dly 0.5–50.0 ms

Adjusts the time needed for the effect sound to be output after the direct sound has been output.

E.Level 0–100

Adjusts the volume of the effect sound.

■ When “DELAY” is selected

Dly Tme 10–1000 ms

This parameter adjusts the delay time (i.e., the interval for which sound is delayed).

Feedback 0–100

This parameter adjusts the amount of feedback. Changing the amount of feedback causes the number of time the delayed sound is repeated to change as well.

E.Level 0–100

This adjusts the volume of the delay sound.

Rev Send 0–100

Adjust the volume of the reverb that is applied to the delayed sound.

■ When “DBLN” is selected

Dly Tme 0.5–50.0 ms

This parameter adjusts the delay time (i.e., the interval for which sound is delayed).

E.Level 0–100

This adjusts the volume of the delay sound.

REVERB

Reverberation (or reverb) is the effect caused by sound waves decaying in an acoustic space, or a digital simulation thereof. This decay occurs because sound waves bounce off many walls, ceilings, objects, etc. in a very complex way. These reflections, coupled with absorption by various objects, dissipate the acoustic energy over a certain period of time (called the decay time). The ear perceives this phenomenon as a continuous wash of sound.

Type

This selects the Reverb Type.

ROOM:

Simulates the reverberation in a small room.

HALL:

Simulates the reverberation in a concert hall.

Rev Time 0.1–10.0

This parameter adjusts the duration (time) of the reverb.

Tone -12– +12

Adjusts the tone.

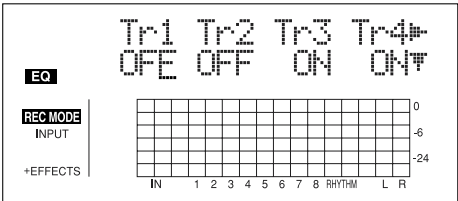
E.Level 0–100

This adjusts the volume of the reverb sound.

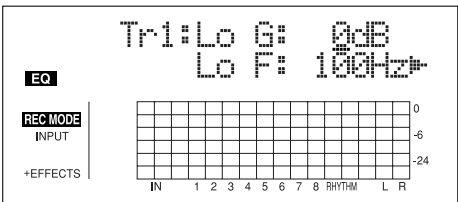
Track EQ Parameter Functions

Setting Procedure

- 1. Press [EQ].
- 2. Use [CURSOR] and the TIME/VALUE dial to set the EQ On/Off for each track.
- * Pressing a REC TRACK button moves the cursor to the track corresponding to the button pressed.



- 3. To change the EQ settings, press CURSOR [] repeatedly to display the parameter screen, then turn the TIME/VALUE dial to change the settings value.



- 4. After you have completed the setting, press [EQ] or [EXIT] to return to the Play screen.

Parameter List

This is a Four-band equalizer that is independent for each track.

NOTE

If you adjust the equalizer while listening to the sound, you may notice a clicking noise. This is not a malfunction. If the noise is objectionable, make adjustments while the sound is not playing.

On/Off OFF, ON
This parameter turns the equalizer effect on / off.

Lo G -12- +12 dB
This sets the gain (-12 to +12 dB) for the low-range equalizer (shelving type).

Lo F 40 Hz-1.5 kHz
This sets the center frequency (40Hz to 1.5 kHz) for the low-range equalizer (shelving type).

Hi G -12 - +12 dB
This sets the gain (-12 to +12 dB) for the high-range equalizer (shelving type).

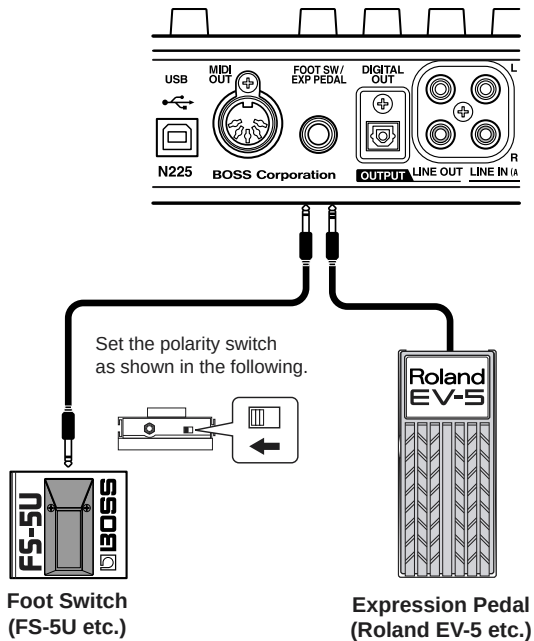
Hi F 500 Hz-18.0 kHz
This sets the center frequency (500 Hz to 18 kHz) for the high-range equalizer (shelving type).

Section 5

Other Convenient Functions

Using a foot switch or expression pedal

You can connect an optional foot switch (such as the BOSS FS-5U or Roland DP-2) or expression pedal (such as the Roland EV-5 or BOSS FV-300L) to the FOOT SW/EXP PEDAL jack on the rear panel, allowing you to use your foot to control a number of functions.



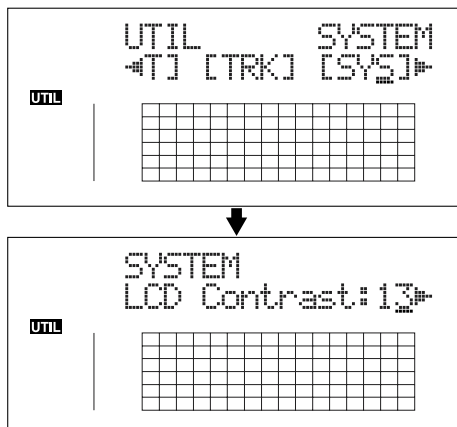
* Use only the specified expression pedal (EV-5, FV-300L; optional). By connecting any other expression pedals, you risk causing malfunction and/or damage to the unit.

* With the EV-5 and FV-300L, set the MIN volume to 0.

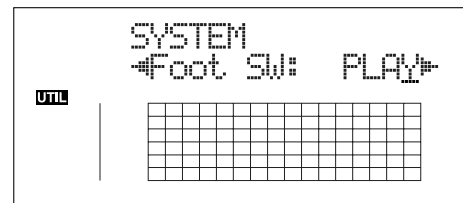
When using a foot switch

Use the following procedure to set the foot switch function.

1. Press [UTILITY].
2. Press CURSOR [◀] [▶] to move the cursor to "SYS," and press [ENTER].



3. Press CURSOR [◀] [▶] and select "Foot SW."



4. Turn the TIME/VALUE dial and select the foot switch function

time you press the foot switch.

PLAY: The song will alternate between play and stop each time you press the foot switch.

PUNCH: Switches punch in and out alternately each time you press the foot switch.

FX: The effect will alternate between on and off each time you press the foot switch.

5. Press [UTILITY] (or press [EXIT] repeatedly) to return to the Play screen.

* During updating, "Keep power on!" appears in the upper line of the display, while the lower line shows what is being processed.

When using an expression pedal

The expression pedal functions according to the effect settings, as shown below.

- Functions as a wah pedal when the Type for Wah (p. 126) is set to "PEDAL."
- Functions as a volume pedal when Foot Volume (p. 120) is set to "ON."
- Functions as a hold pedal for the synth sound when Pedal Hold for the Guitar Synth (p. 120) is set to "ON."
- The expression pedal functions as a pitch shifter pedal when Type for the Pitch Shifter (p. 123) is set to "PEDAL."

Tuning an instrument (Tuner)

The BR-864 has a built-in “chromatic tuner function” that allows you to tune your instrument quickly.

The built-in tuner supports both guitar and bass guitar.

As an example here, we will explain how to use the tuner to tune your guitar.

* It is not possible to play back or record while using the tuner.

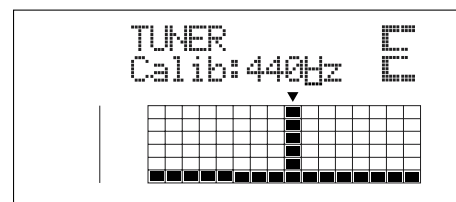
Check the following points before you begin.

- That your guitar is connected to the GUITAR/BASS INPUT jack.
- That [GUITAR/BASS] indicator on the INPUT SELECT button is lit.
- That GUITAR/BASS INPUT SENS is properly adjusted (refer to “Adjusting the input sensitivity” (p. 32)).

If [GUITAR/BASS] indicator is off, press [GUITAR/BASS] to turn it on.

Changing to the tuner

1. Press [TUNER] to access the Tuner screen.



2. To exit the tuner, press [TUNER] once again (or press [EXIT]) to return to the Play screen.

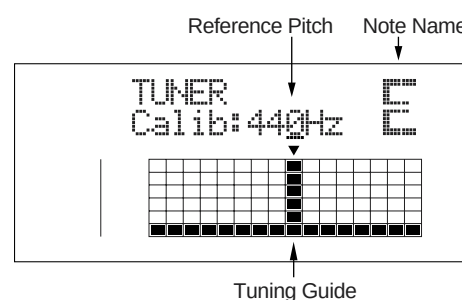
MEMO

If you do not want to output the tuning sounds, either turn down the MASTER fader.

- * You cannot switch from the Tuner screen to other screens (except the Play screen).

Explanation of the indications that appear while tuning

When the built-in tuner of the BR-864 is used, the reference pitch is shown in the upper left of the display, and the note name in the right. The lower part will display a tuning guide to indicate the difference between the input sound and the displayed note.



If the difference between the input pitch and the correct pitch is less than +/-50 cents, the tuning guide will indicate the amount of the difference.

Watch the tuning guide, Watch the tuning guide as you tune the instrument so that the vertical line is shown at the ▼ mark.

Tuning

1. Play a note using the string you are tuning.

The screen will indicate the note name that is closest to the pitch of the string you played.

* Cleanly play a single note only on the string you wish to tune.

2. Continue tuning until the pitch name of the string you are tuning appears in the display.

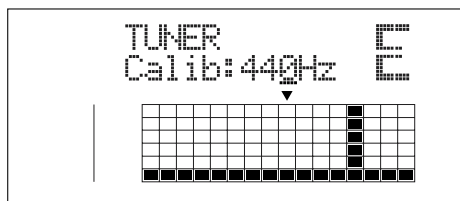
Normal tuning

	7th string	6th string	5th string	4th string	3rd string	2nd string	1st string
Guitar	B	E	A	D	G	B	E
Bass			B	E	A	D	G

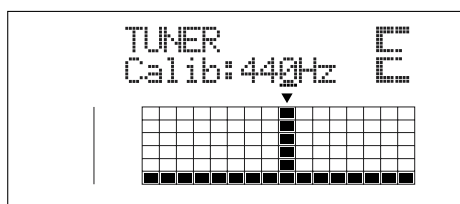
3. Watch the tuning guide as you tune the instrument so that the vertical line is shown at the ▼ mark.

If the pitch of the string is within ± 50 cents of the correct pitch, the tuning guide will indicate the discrepancy between the actual and the correct pitches.

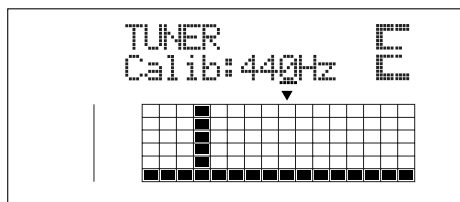
Your instrument is tuned above the displayed note (#)



Your instrument is tuned the displayed note



Your instrument is tuned below the displayed note (b)



4. Repeat steps 1–3 to tune each of the strings.

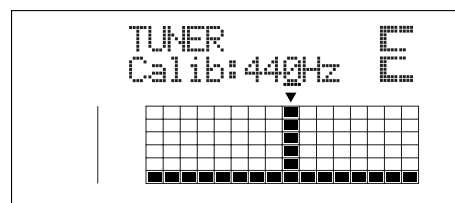
* If you are tuning a guitar that has a vibrato arm, tuning one string may cause other strings to drift. In this case, you should first tune the strings approximately so that the correct note name is displayed, and then re-tune each string.

Setting the reference pitch of the tuner

The reference pitch refers to the frequency of the A4 key (i.e., the “A” key at the center of a piano keyboard) from the instrument that serves as the reference pitch during performances (e.g., piano). On the BR-864, you can set the reference pitch of the tuner to any value between 435 and 445 Hz.

* This was set to 440 Hz when the unit was shipped from the factory.

1. Press [TUNER] to access the Tuner screen.



2. Turn the TIME/VALUE dial to change the reference pitch.

Calib (Calibrate): 435–445 Hz

3. To exit the tuner, press [TUNER] once again (or press [EXIT]) to return to the Play screen.

Copying difficult songs (Phrase Trainer)

Your BR-864 features a built-in “**Phrase Trainer**.” The Phrase Trainer records from the device connected to the input jack (e.g., CD players or MD player) and then allows you to play back a part of that recording repeatedly to allow you to practice that portion again and again. You can also slow down the playback to aid in copying fast phrases or remove the guitar solo sound to play along with only the backing instruments as a practice aid.

NOTE

The Phrase Trainer can also be used with tracks 3 and 4.

- * You cannot perform recording while you are using the Phrase Trainer (Time Stretch or Center Cancel).
- * The following buttons are disabled while the Phrase Trainer is in use.
[PAN], [EQ], [LOOP EFFECTS], [TONE LOAD],
[RHYHM PAD]
- * The Rhythm Guide does not sound when Phrase Trainer is on.

1. Record the song you want to copy onto tracks 3 and 4.

For how to record with the BR-864, refer to “Basic Recording” (p. 37).

2. Repeat the portion of the song that you want to copy.

This will help you practice and copy a difficult phrase or guitar solo as you can select any portion of the song and have it repeated.

For how to repeat a portion of the song, refer to “Repeating Playback (Repeat)” (p. 49).

3. When using the Time Stretch and Center Cancel Function, press [PHRASE TRAINER] to make the indicator light.

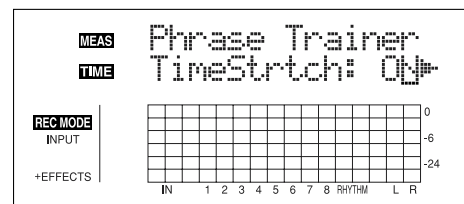
Each time you press [PHRASE TRAINER], the Phrase Trainer is on (the [PHRASE TRAINER] indicator lights) and off (the indicator is off).

- * When you turn off both the Time Stretch Function and the Center Cancel Function, it doesn't light.

Slowing down the speed (Time Stretch function)

The Time Stretch function allows you to slow down the speed of playback to a half of the normal speed without changing the pitch.

1. Press [PHRASE TRAINER].
2. Press CURSOR [◀] [▶] to select “TimeStrtch,” and turn the TIME/VALUE dial to set “ON.”



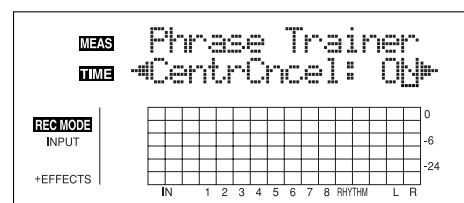
- ON:** Slows down playback to one-half without changing the pitch.
- OFF:** Pitch and playback speed are not changed.

Canceling the center sound (Center Cancel function)

The Center Cancel function allows you to remove the central sound of the playback (e.g., vocals or guitar solos). This is helpful if you want to practice playing along with the backing instruments.

- * Depending on how the song was recorded, it may not be possible to completely remove the central sound.

1. Press [PHRASE TRAINER].
2. Press CURSOR [◀] [▶] to select “CentrCncel,” and turn the TIME/VALUE dial to set it to “ON.”



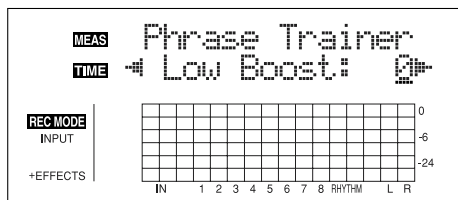
- ON:** Removes central sound (e.g., vocals or guitar solos).
- OFF:** Normal playback.

Perform the procedure below if the central sound is not removed as you desire or if you want to emphasize the bass sound.

- * When CentrCncel is set to “OFF,” subsequent operations are disabled.

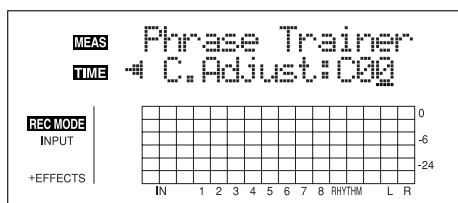
Copying difficult songs (Phrase Trainer)

3. To emphasize the bass sound, press CURSOR [◀] [▶] to select “Low Boost,” and turn the TIME/VALUE dial and adjust the value so that the bass sound is more easily heard.



4. Press CURSOR [◀] [▶] to select “C.Adjust,” and turn the TIME/VALUE dial and adjust the value of the sound that you want to remove to decrease its volume.

* Depending on how the song was recorded, these procedures may not be able to remove the sounds completely.



5. Press [EXIT] to return to the Play screen.

* You can turn on both the Time Stretch and Center Cancel functions to use them together.

Synchronizing with MIDI devices

In this chapter, you will learn the basic features of the MIDI interface and how to synchronize output with a MIDI sequencer.

MIDI Fundamentals

MIDI stands for Musical Instrument Digital Interface. This is a worldwide standard that was developed in order to allow music data and sound data to be exchanged among electronic musical instruments and computers. Devices that are MIDI-compatible can exchange music data according to their capabilities, even if they are different types of device or were made by different manufacturers.

MIDI Connectors

MIDI messages (the data handled by MIDI) is transferred using the following three types of connector.

MIDI IN:

Receives MIDI messages from another MIDI device.

MIDI OUT:

Sends MIDI messages from the BR-864.

MIDI THRU:

Sends out the MIDI messages that arrive at the MIDI IN connector.

* The BR-864 is equipped only with a MIDI OUT connector.

MIDI channels

MIDI allows you to independently control two or more devices over a single MIDI cable. This is possible because MIDI provides for multiple channels of control.

You can think of MIDI channels as being similar to television channels. Although many broadcast channels are in the air at any one time (many channels of MIDI data are moving through a single cable), a television set receives only the channel to which it is set (the MIDI device receives only the channel to which it is set).

Similarly with MIDI, if the MIDI channel being used by the transmitter is “1,” the MIDI channel of the receiver must also be set to “1” or else the MIDI messages will not be received.

About MIDI Implementation Charts

MIDI allows a wide variety of electronic musical instruments to communicate with each other. However, it is not necessarily the case that every device is able to transmit and receive every type of MIDI message. Only MIDI messages that are supported by both devices can be conveyed.

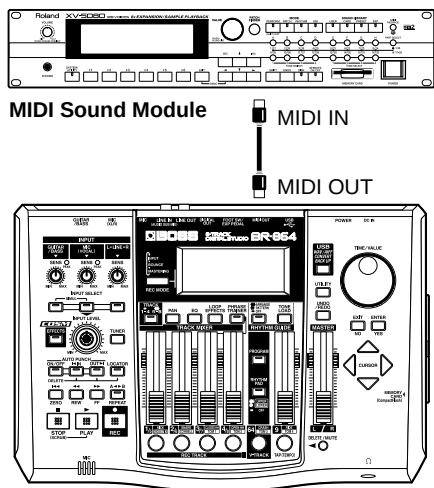
The operating manual of every MIDI device includes a “MIDI implementation chart.” This chart makes it easy to see the types of MIDI message that can be transmitted and received. When you wish to connect two MIDI devices, you should compare their charts to see which types of MIDI message can be conveyed between them.

* For more details about MIDI of the BR-864, please refer to “MIDI Implementation” (p. 185).

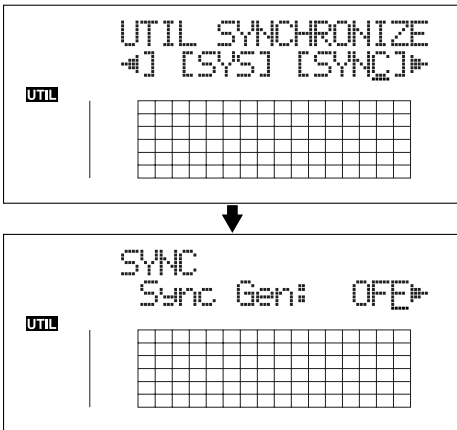
Using the rhythm guide to play an external MIDI sound module

Perform the procedure given below to use a MIDI sound module and choose the sounds you desire for the rhythm guide.

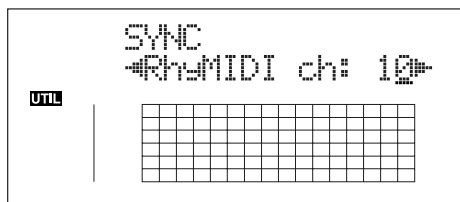
1. Use a MIDI cable to connect the BR-864 and your MIDI sound module as shown in the diagram.



2. Press [UTILITY].
3. Press CURSOR [◀] [▶] to move the cursor to “SYNC,” and press [ENTER].



4. Press CURSOR [◀] [▶] to select “RhyMIDI ch.”



5. Turn the TIME/VALUE dial to set the MIDI channel (1–16).

If you select “OFF,” note messages of the rhythm guide will not be transmitted.

6. Press [UTILITY] (or press [EXIT] repeatedly) to return to the Play screen.

* During updating, “Keep power on!” appears in the upper line of the display, while the lower line shows what is being processed.

MEMO

The sounds produced by the rhythm guide and their corresponding note numbers are given below.

Rhythm Guide Sound	Note Number
Closs Stick	G1 (31)
Metronome (click)	A 1 (33)
Metronome (bell)	A#1 (34)
Kick	C 2 (36)
Snare	D 2 (38)
Tom 4	F 2 (41)
Closed Hi-hat	F#2 (42)
Tom 3	A 2 (45)
Open Hi-hat	A#2 (46)
Tom 2	C 3 (48)
Clash Cymbal	C#3 (49)
Tom 1	D 3 (50)
Ride Cymbal	D#3 (51)
Cowbell	G#3 (56)

Tone arrangement is based on GS/GM. In case your external MIDI sound module is not based on GS or GM, you will need to make settings on your external MIDI sound module to change the sounds that correspond to each note number. For details on making these settings, refer to the manual of your MIDI sound module.

* If you are using an external MIDI sound module to play the rhythm guide, use the controls of the external MIDI sound module to adjust the volume level.

Synchronizing playback with a MIDI sequencer

The BR-864 can operate in synchronization with a MIDI sequencer.

NOTE

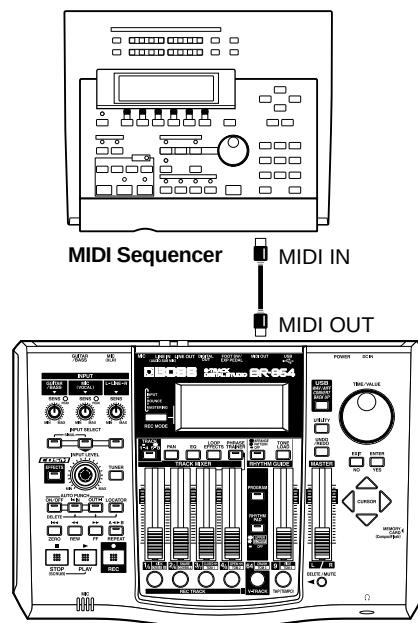
When synchronizing with a MIDI sequencer, it is possible to synchronize the MIDI sequencer using the BR-864 (i.e., with the BR-864 as the master), but it is not possible to synchronize the BR-864 with the MIDI sequencer (i.e., with the BR-864 as the slave).

* For details on operation of your MIDI sequencer, refer to the operating manual for your device. For information regarding MMC, see p. 144.

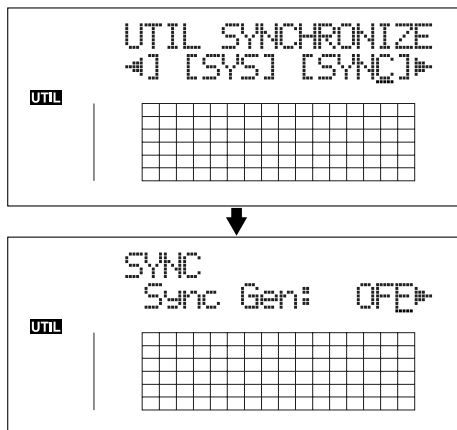
Synchronized playback with the BR-864 as the master

Follow the procedure given below to synchronize the MIDI sequencer using the BR-864.

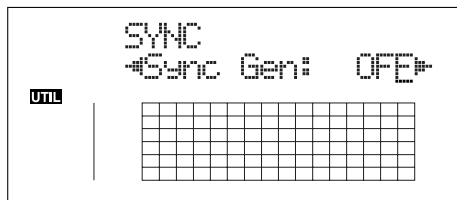
1. Use a MIDI cable to connect the BR-864 and your MIDI sequencer as shown in the diagram.



2. Press [UTILITY].
3. Press CURSOR [◀] [▶] to move the cursor to “SYNC,” and press [ENTER].



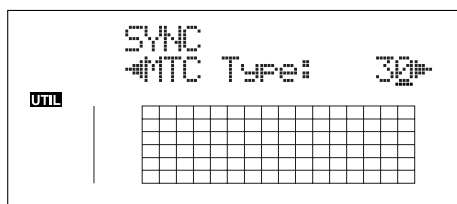
4. Press CURSOR [] [] to select “Sync Gen,” and turn the TIME/VALUE dial to set the sync generator.



- OFF:** Synchronization signals will not be output.
MTC: MIDI Time Code will be transmitted.
MCK: Sends the MIDI clock based on the tempo set with the Rhythm Guide (p. 90).

* If “OFF” or “MCK” is selected, proceed to step 6.

5. Press CURSOR [] [] to select “MTC Type,” and turn the TIME/VALUE dial to set the MTC type.



Verify the specifications of your MIDI sequencer and set the MTC type on the BR-864.

- 30:** 30 frames per second non-drop format. This is used by audio devices such as analog tape recorders, and for NTSC format black and white video (used in Japan and the U.S.).
29N: 29.97 frames per second non-drop format. This is used for NTSC format color video (used in Japan and the U.S.).
29D: 29.97 frames per second drop format. This is used for NTSC format broadcast color video (used in Japan and the U.S.).

- 25:** 25 frame per second frame rate. This is used for SECAM or PAL format video, audio equipment, and film (used in Europe and elsewhere).
24: 24 frame per second frame rate. This is used for video, audio devices, and film in the US.

6. Press [UTILITY] (or press [EXIT] repeatedly) to return to the Play screen.

* During updating, “Keep power on!” appears in the upper line of the display, while the lower line shows what is being processed.

7. Just as when you synchronize a MIDI sequencer using external MTC, when you use the rhythm guide, you can synchronize the MIDI sequencer using the external MIDI clock.

8. Get the MIDI song data ready for playback.

When the BR-864 begins playing, the MIDI sequencer will also begin playing in sync with it.

What are drop and non-drop formats?

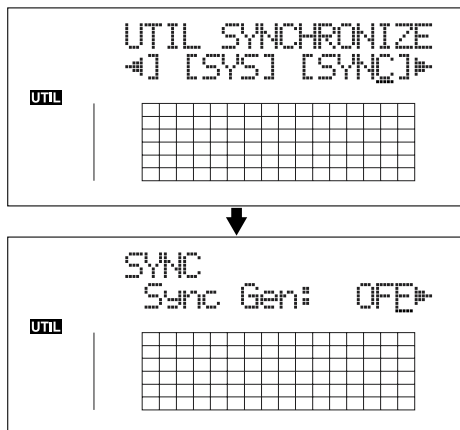
There are two types of format used by NTSC video cassette recorders, non-drop and drop. With the non-drop format, the frames are continuous. On the other hand, in order to support NTSC color video, the drop format drops the first two frames of every minute excluding minutes 10, 20, 30, 40, and 50.

In most video and audio production, since formats with continuous frames are easier to deal with, non-drop is generally used. In contrast, in situations such as in broadcast, where the time code must match actual clock time, drop is used.

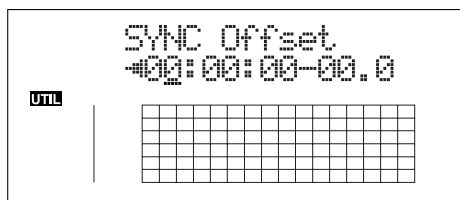
Setting the MTC offset

The offset sets the time required to align the song playback and MTC timing when synchronizing an external device using MTC from the BR-864.

1. Press [UTILITY].
2. Press CURSOR [◀] [▶] to move the cursor to “SYNC,” and press [ENTER].



3. Press CURSOR [◀] [▶] to select “Offset,” and turn the TIME/VALUE dial to set the time offset.



The offset is set as the difference between the “time to which to align the MTC timing” and the “time to which to align the song timing.” For example, you want to have the external device play back with the MTC timing shown below when the song timing reaches “01h00m00s00,” then set the offset as follows.

Song Timing	MTC for External Device	Offset Setting
01h00m00s00	01h30m00s00	00h30m00s00
01h00m00s00	00h30m00s00	23h30m00s00

4. Press [UTILITY] (or press [EXIT] repeatedly) to return to the Play screen.

* During updating, “Keep power on!” appears in the upper line of the display, while the lower line shows what is being processed.

Using MMC

MMC stands for “MIDI Machine Control.” This is a protocol that uses MIDI System Exclusive messages to remotely control multiple recording devices from one device. Your BR-864 supports the MMC protocol.

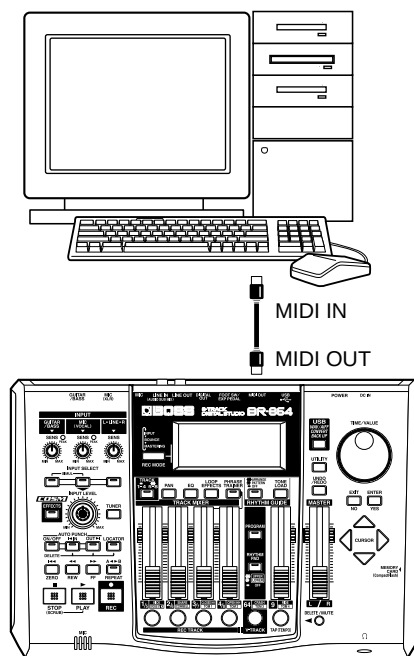
By using MMC, your BR-864 can send commands such as PLAY, STOP, and FF to connected MIDI devices to operate them.

MEMO

Some MIDI devices do not support the BR-864’s MMC functionality. If so, it will not be possible to operate them from the BR-864 using the procedures described here. For details on the MMC functionality supported by the BR-864, read “MIDI Implementation” (p. 185).

Operating MMC-compatible devices with the BR-864

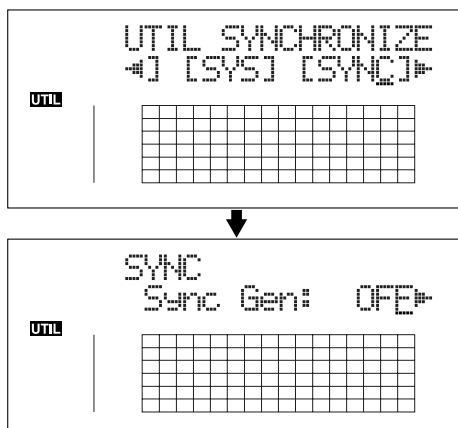
This section explains how to make settings for synchronizing the playback with a computer-based sequencer program that supports MMC and MTC. Make connections as shown in the diagram below.



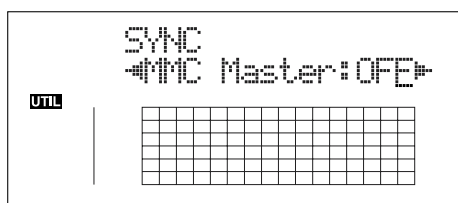
The BR-864 will be the master for MMC and MTC.

Follow the procedure given below to operate the play, stop, fast-forward and other functions of a sequencer program with the BR-864.

1. Press [UTILITY].
2. Press CURSOR [◀] [▶] to move the cursor to “SYNC,” and press [ENTER].



3. Press CURSOR [] [] to select “MMC Master,” and turn the TIME/VALUE dial to set the MMC mode.



OFF: MMC will not be transmitted.

MASTER: MMC information is sent. The BR-864 becomes the master of the external MIDI instrument.

* For details on the MMC functionality supported by the BR-864, read “MIDI Implementation” (p. 185).

4. Press CURSOR [] [] to select “Sync Gen,” and turn the TIME/VALUE dial to set “MTC.”
5. **Make settings on your sequencer software.**
Make the following settings on your sequencer software. For details on making these settings, refer to the manual for your sequencer software.
- MTC:** receive
- MTC type:** same setting as the MTC Type selected on the BR-864
- MMC:** receive
6. Press [UTILITY] (or press [EXIT] repeatedly) to return to the Play screen.

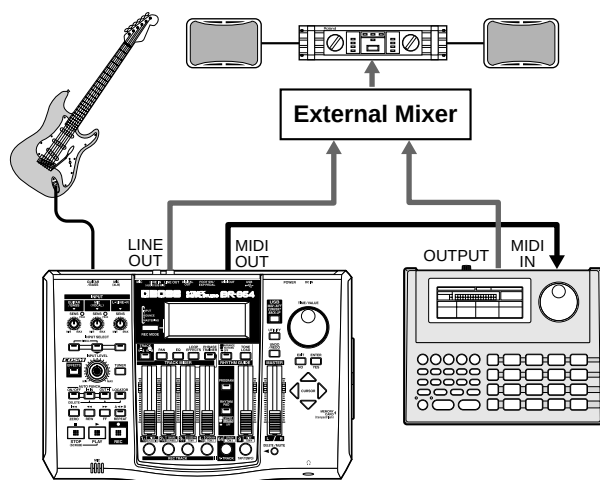
* During updating, “Keep power on!” appears in the upper line of the display, while the lower line shows what is being processed.

Mixing the output from an external MIDI device with the output from your BR-864 (Audio Sub Mix)

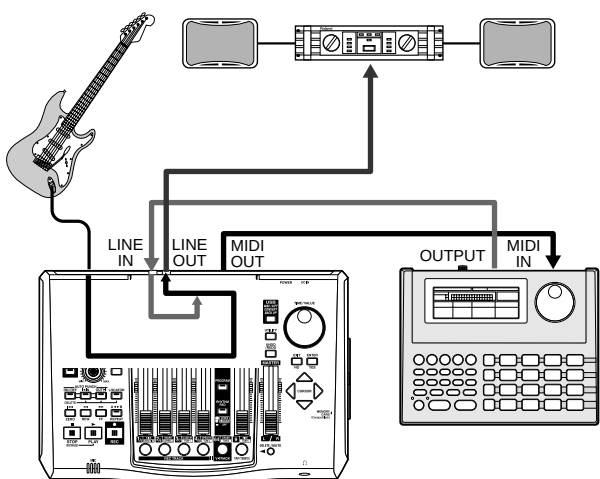
The Audio Sub Mix function allows you to mix the signal input from LINE IN with the signal output to LINE OUT. When performing synchronized playback using the BR-864 and an external MIDI device, you can use the Audio Sub Mix function to mix the output from the external MIDI device with that of the BR-864 internally, within the BR-864 so you won't need an external mixer.

Also, since you can output the signal from the MIDI device without having to first record it to a track on the BR-864, you can use the BR-864 tracks more effectively.

Sub Mixer : OFF

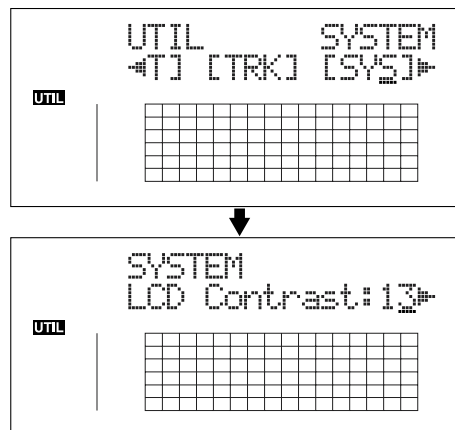


Sub Mixer : ON

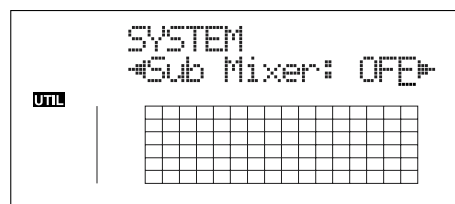


Using the Audio Sub Mix function

1. Press [UTILITY].
2. Press CURSOR [◀] [▶] to move the cursor to "SYS," and press [ENTER].



3. Press CURSOR [◀] [▶] to select "Sub Mixer," and turn the TIME/VALUE dial to turn the setting "ON."



4. Press [UTILITY] (or press [EXIT] repeatedly) to return to the Play screen.
5. Turn the LINE SENS knob to adjust the sensitivity to the input from the external MIDI device.

NOTE

Even when the AUDIO SUB MIX switch is turned on, if you press INPUT SELECT [LINE], illuminating its indicator, the signal from LINE IN that passes through the recorder / mixer block is given priority, and the AUDIO SUB MIX function will not work.

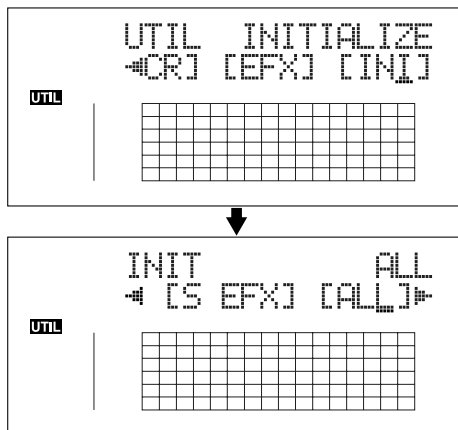
Initializing the BR-864's settings

Initializing all the BR-864's settings

The following settings are initialized together at one time.

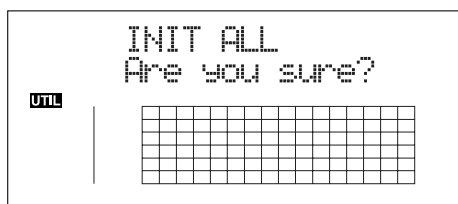
- System Settings
- Effects (User Patches / Song Patches)
- Rhythm Guide (Arrangements / Patterns / Drum Kits)

1. Press [UTILITY].
2. Press CURSOR [◀] [▶] to move the cursor to "INI," and press [ENTER].



3. Press PARAMETER CURSOR [◀] [▶] to move the cursor to "ALL," and press [ENTER].

The confirmation message "Are you sure?" appears in the display.



4. To continue the initialization, press [ENTER] (YES).

To cancel, press [EXIT] (NO) (or [UTILITY]).

When [ENTER] is pressed, initialization begins.

After the initialization has been completed, you are returned to the Play screen.

HINT

You can perform the same initialization with "INIT ALL," by holding down INPUT SELECT [GUITAR / BASS], [MIC], and [LINE] while turning the POWER switch ON, then pressing [ENTER].

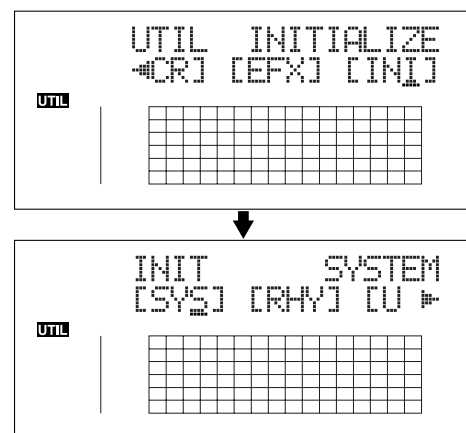
Initializing the system settings

Follow the procedure below to initialize the system parameters.



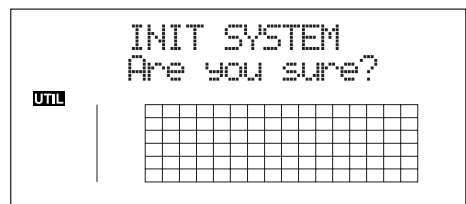
A list of the initial settings for each parameter is given in the "Parameter List" (p. 178).

1. Press [UTILITY].
2. Press CURSOR [◀] [▶] to move the cursor to "INI," and press [ENTER].



3. Press CURSOR [◀] [▶] to move the cursor to "SYS," and press [ENTER].

The confirmation message "Are you sure?" appears in the display.



4. To continue the initialization, press [ENTER] (YES).

To cancel, press [EXIT] (NO) (or [UTILITY]).

When [ENTER] is pressed, initialization begins.

After the initialization has been completed, you are returned to the Play screen.

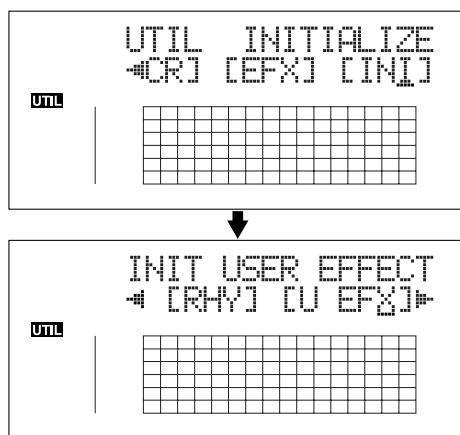
Initializing the effect settings

Follow the procedure below to initialize the user effect patch or song effect patch.



A list of the initial settings for each parameter is given in the "Parameter List" (p. 178).

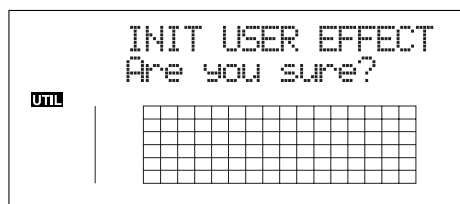
1. Press [UTILITY].
2. Press CURSOR [◀] [▶] to move the cursor to "INI," and press [ENTER].



3. Press CURSOR [◀] [▶] to move the cursor to "U EFX" (user patch) or "S EFX" (song patch), and press [ENTER].

The confirmation message "Are you sure?" appears in the display.

(Example) when you select "U EFX"



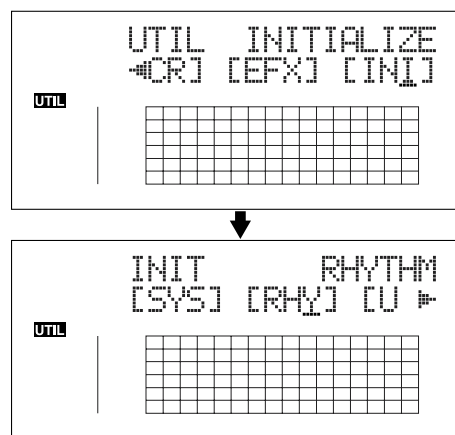
4. To continue the initialization, press [ENTER] (YES).
To cancel, press [EXIT] (NO) (or [UTILITY]).
When [ENTER] is pressed, initialization begins.
After the initialization has been completed, you are returned to the Play screen.

Initializing the Rhythm Guide Arrangements/Patterns/Drum Kits

This initializes the Rhythm Guide Arrangements, Patterns, and Drum Kits.

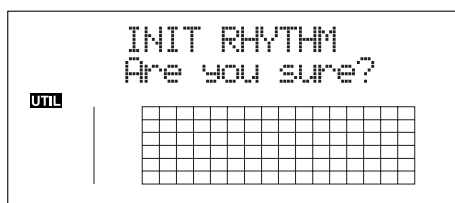
- In Step Arrangement, Step 1 is set to the metronome.
- In song patterns and song drum kits, the step is empty.

1. Press [UTILITY].
2. Press CURSOR [◀] [▶] to move the cursor to "INI," and press [ENTER].



3. Press CURSOR [◀] [▶] to move the cursor to "RHY," and press [ENTER].

The confirmation message "Are you sure?" appears in the display.



4. To continue the initialization, press [ENTER] (YES).
To cancel, press [EXIT] (NO) (or [UTILITY]).
When [ENTER] is pressed, initialization begins.
After the initialization has been completed, you are returned to the Play screen.

Initializing the Memory Card

NOTE

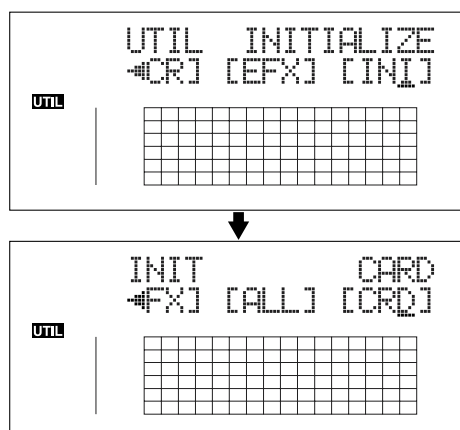
Be aware that when initialized, any existing data on the card will be erased.

- * If you initialize the memory card supplied with the BR-864, the demo songs on the card will be lost.

NOTE

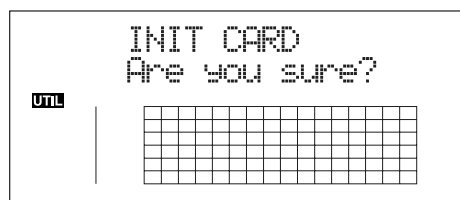
Before you insert or remove a memory card, always turn off the BR-864 first. If a memory card is inserted when the power is turned on, the data in the memory card may be destroyed, or the memory card may become unusable.

1. Press [UTILITY].
2. Press CURSOR [◀] [▶] to move the cursor to "INI," and press [ENTER].



3. Press CURSOR [◀] [▶] to move the cursor to "CRD," and press [ENTER].

The confirmation message "Are you sure?" appears in the display.



4. To continue the initialization, press [ENTER] (YES).

To cancel, press [EXIT] (NO) (or [UTILITY]).

When [ENTER] is pressed, initialization begins.

When the initializing has been completed, "Completed!" appears in the display.

"Keep power on! Song creating..." then appears in the display, and a new song is automatically created.

In this case, the data type selected is HiFi (MT2).

When creation of the song is finished, the play screen returns to the display.

- * Depending on the capacity of the memory card, initializing may take more than ten minutes to complete. This is not a malfunction. The progress of the initializing is shown in the display. Do not turn off the BR-864 until the initializing has been completed.

NOTE

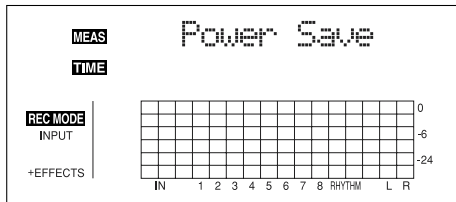
Do not remove the memory card or turn off the BR-864 while the display shows "Keep power on!" Doing so can destroy the data on the memory card and/or render the memory card itself unusable.

Conserving battery power (Power Save)

Your BR-864 is equipped with a power save function that limits the current dissipation during use.

When the power save function is activated, if no button, or TIME/VALUE dial on the BR-864 is used for a certain amount of time, the BR-864 will enter the standby state and turn off the display backlight and button indicators.

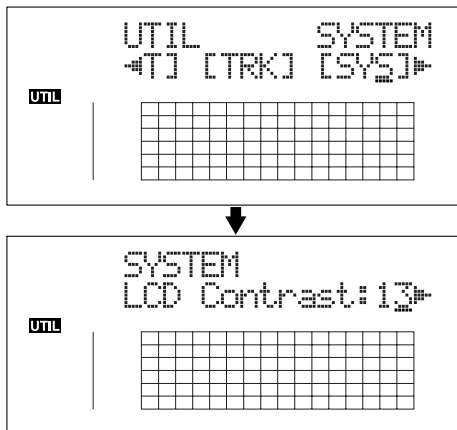
Also, when in the standby state, the display will appear as shown below.



- * The power save function is especially helpful when the BR-864 is running on battery power.

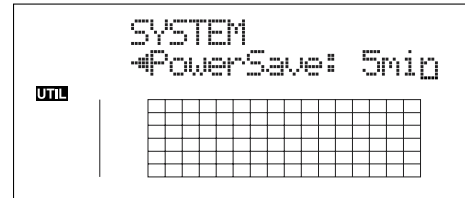
Perform the procedure given below to activate the power save function.

1. Press [UTILITY].
2. Press CURSOR [◀] [▶] to move the cursor to "SYS," and press [ENTER].



3. Press CURSOR [◀] [▶] to select "PowerSave," and turn the TIME/VALUE dial to set the time until the Power Save function is activated.

Valid Settings: OFF, 1min, 3min, 5min, 10min



4. Press [UTILITY] (or press [EXIT] repeatedly) to return to the Play screen.

- * During updating, "Keep power on!" appears in the upper line of the display, while the lower line shows what is being processed.

Deactivating the power save function

Press any of the panel buttons to deactivate power save.

- * After the power save function is deactivated, the Play screen appears.

Utility parameter list

Utilities include the following:

- “System parameters” for setting functions affecting the entire BR-864
- “Sync parameters” for setting synchronized performance functions
- “Scrub parameters” for setting scrub functions
- “Insert mode” for setting effect functions

About the System parameters

This section describes the System parameters.

1. Press [UTILITY].
2. Press CURSOR [◀] [▶] to move the cursor to “SYS,” and press [ENTER].
3. Using CURSOR [◀] [▶], select the System parameter, then make the setting with the VALUE/TIME dial.

LCD Contrast

Valid Settings: 1–32 (Initial value: 13)

This sets the display contrast.

Foot Switch Assign (Foot SW)

Valid Settings: PLAY, PUNCH, FX (Initial value: PLAY)

This sets the function for the foot switch (an optional FS-5U or DP-2) connected to the FOOT SWITCH jack.

PLAY: Controls the recorder’s PLAY and STOP functions.

PUNCH: Controls Punch In / Out.

FX: Controls the effects On / Off.

Audio Sub Mix Switch (Sub Mixer)

Valid Settings: ON, OFF (Initial value: ON)

This setting turns the Audio Sub Mix function (output mix of the external inputs from LINE IN) on and off.

Internal mic switch (Onbrd Mic)

Valid Settings: ON, OFF (Initial value: ON)

This setting turns the internal mic on and off.

AB Quantize (AB Qtz)

Valid Settings: ON, OFF (Initial value: OFF)

This setting turns the “Quantize function” on and off.

“Quantize” is a function that enables you to set the start and end points in measure units when making the settings for repeat playback (the repeated portion).

Remain Information (Remain Inf)

Valid Settings: ON, OFF (Initial value: OFF)

This indicates the remaining amount of recording time available in the display during recording standby or while recording is in progress.

Power Save Mode (PowerSave)

Valid Settings: OFF, 1, 3, 5, 10 (min) (Initial value: OFF)

This setting turns the “Power Save function” on and off.

“Power Save” is a function that reduces power consumption through such power-saving measures as switching off the display’s illumination if no operation is performed for a set period of time (for one, three, five, or ten minutes). This is effective in preventing excess battery drain.

About the Sync parameters

This section describes the Sync parameters.

1. Press [UTILITY].
2. Press CURSOR [◀] [▶] to move the cursor to “SYNC,” and press [ENTER].
3. Using CURSOR [◀] [▶], select the Sync parameter, then make the setting with the VALUE/TIME dial.

Rhythm Guide MIDI Channel (RhyMIDI ch)

Valid Settings: 1–16, OFF (Initial value: 10)

This sets the MIDI channel for the Rhythm Guide performance data output from the MIDI OUT connector. No data is output when this is set to OFF.

Sync Generator (Sync Gen)

Valid Settings: OFF, MTC, MCK (Initial value: OFF)

This sets the synchronization signals output from the MIDI OUT connector.

OFF: No synchronization signal is output from MIDI OUT.

MTC: MTC synchronization signals are output from MIDI OUT.

MCK: MIDI CLOCK synchronization signals are output from MIDI OUT.

MMC Master

Valid Settings: ON, OFF (Initial value: OFF)

This setting determines whether or not the Master MMC code is output from the MIDI OUT connector.

Utility parameter list

MTC Type

Valid Settings: 30, 29N, 29D, 25, 24 (Initial value: 30)

This sets the type of MTC output from the MIDI OUT connector.

- 30:** 130 frames per second non-drop format. This is used by audio devices such as analog tape recorders, and for NTSC format black and white video (used in Japan and the U.S.).
- 29N:** 29.97 frames per second non-drop format. This is used for NTSC format color video (used in Japan and the U.S.).
- 29D:** 29.97 frames per second drop format. This is used for NTSC format broadcast color video (used in Japan and the U.S.).
- 25:** 25 frame per second frame rate. This is used for SECAM or PAL format video, audio equipment, and film (used in Europe and elsewhere).
- 24:** 24 frame per second frame rate. This is used for video, audio devices, and film in the US.

Offset

Valid Settings: 00:00:00-00.0–23:59:59-29.9 (Initial value: 00:00:00-00.0)

Sets the time required to align the song playback and MTC timing when synchronizing an external device using MTC from the BR-864.

The offset is set as the difference between the “time to which to align the MTC timing” and the “time to which to align the song timing.” For example, you want to have the external device play back with the MTC timing shown below when the song timing reaches “01h00m00s00,” then set the offset as follows.

Song Timing	MTC for External Device	Offset Setting
01h00m00s00	01h30m00s00	00h30m00s00
01h00m00s00	00h30m00s00	23h30m00s00



The Offset is stored to each song individually.

About the Scrub parameters

This section describes the Scrub parameters.

1. Press [UTILITY].
2. Press CURSOR [◀] [▶] to move the cursor to “SCR,” and press [ENTER].
3. Using CURSOR [◀] [▶], select the Scrub parameter, then make the setting with the TIME/VALUE dial.

Scrub Mode From/To

Valid Settings: FROM, TO (Initial value: FROM)

This sets the “Scrub function” mode.

“Scrub” is a function for repeatedly playing back material of an extremely short duration (approximately 45 msec).

You can get scrub playback by holding down [STOP] and pressing [PLAY].

- FROM:** Provides about 45 milliseconds of scrub playback starting from the current location.
- TO:** Provides about 45 milliseconds of scrub playback ending up at the current location.

Preview Switch (Preview SW)

Valid Settings: ON, OFF (Initial value: OFF)

This setting turns the “Preview function” on and off.

When the Preview switch is set to ON, pressing [REW] during scrub playback provides one second of playback time starting from the current location, while pressing [FF] provides one second of playback time ending up at the current location.

About the effects Insert mode

This section describes Insert mode.

1. Press [UTILITY].
2. Press CURSOR [◀] [▶] to move the cursor to “SYS,” and press [ENTER].
3. Make the setting with the TIME/VALUE dial.

Insert Mode

Valid Settings:

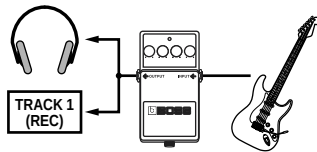
INPUT<NORMAL>, INPUT<REC DRY>, TRACK 1–8,
TRACK 1&2–7&8, RHYTHM, MASTER
(Initial value: INPUT<NORMAL>)

This sets the target to which the insert effects are applied.

You can use this setting to apply insert effects to sounds that have already been recorded to the tracks.

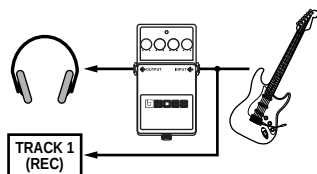
INPUT<NORMAL>:

Effects are applied to the input source. This mode is normally set as the default.



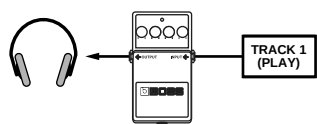
INPUT<REC DRY>:

You can monitor the sound of the input source with the effects applied, but only the dry sounds, without the effects applied, are recorded.



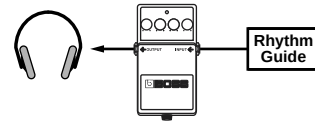
TRACK 1–8, TRACK 1&2–7&8:

Effects are applied to each of the selected tracks.



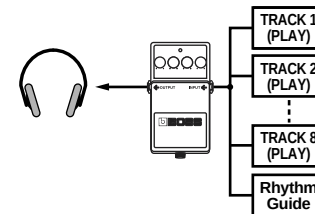
RHYTHM:

Effects are applied to the Rhythm Guide sounds.



MASTER:

Effects are applied to the sounds from the master output.



Section 6

USB

Before Using USB (Overview)

The BR-864 is equipped with a USB connector, which allows you to connect the BR-864 directly to a computer, making it easy to back up your important song data and exchange files between the BR-864 and the computer.

What is USB?

USB, short for “Universal Serial Bus,” is a type of interface for connecting computers with a variety of peripheral devices.

Using USB allows you to connect different peripherals using a single USB cable, and also provides rapid data transmission.

What’s more, you can connect and disconnect peripherals with the power on, and the computer can automatically recognize when devices are connected (you may need to make settings when connecting certain devices).

On the BR-864, USB is used for the following tasks:

- Backing up the BR-864’s data
- Saving BR-864 track data in WAV/AIFF format (WAV/AIFF Export)
- Loading WAV/AIFF files in BR-864 tracks (WAV/AIFF Import)
- Importing SMFs and creating patterns
- Loading drum sounds from WAV/AIFF files



Realtime audio signals and MIDI messages cannot be handled via the BR-864’s USB connector.

Compatible OS

Windows: Windows Me/2000 or later

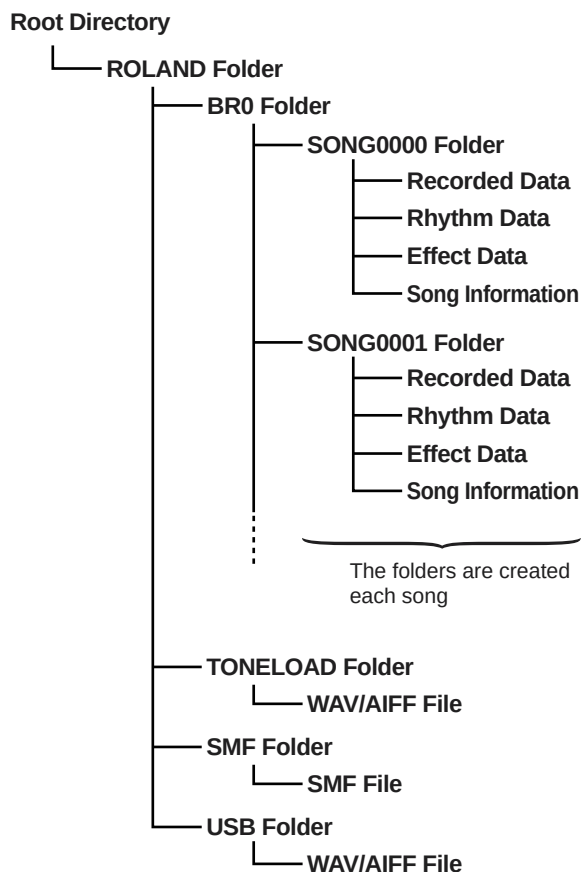
Macintosh: Mac OS 9.1 or later

Driver

The BR-864 uses a standard DRIVER that is found on OS. The DRIVER will be installed automatically once connected with Computer via USB.

Composition of data on memory cards

The folders and files created are as shown below.



ROLAND Folder

The BR-864 does not handle audio data or MIDI data via USB.

BR0 Folder

Song data (recording data, song arrangements / patterns / drum kits, effect song patches, and song information) are saved to each song folder.

TONELOAD Folder

WAV and AIFF files loaded for use as drum sounds will be saved here (p. 170).

SMF Folder

SMF files loaded for use in song patterns will be saved here (p. 167).

USB Folder

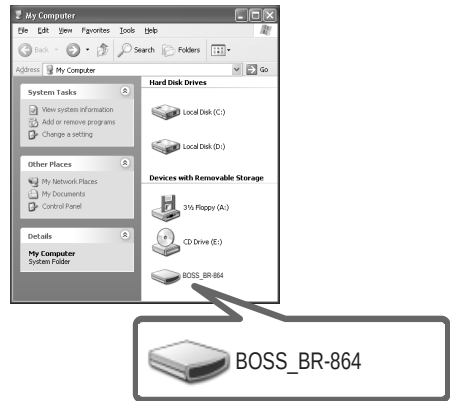
WAV and AIFF files loaded to the BR-864's tracks, and WAV and AIFF files saved on computers (track data converted to WAV and AIFF format) will be saved here (p. 161, p. 164).

Folders and files created on memory cards are displayed on the computer screen.

When you continue with an operation, the “BOSS_BR-864” icon is added in the computer screen.

* With certain versions of Windows OS, the “Removable Disk (*)” icon may be displayed.

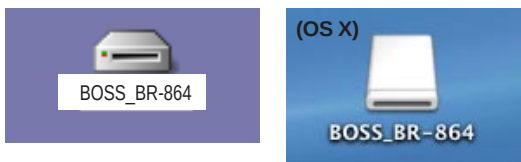
(Ex.) Windows XP



(Ex.) Windows 2000

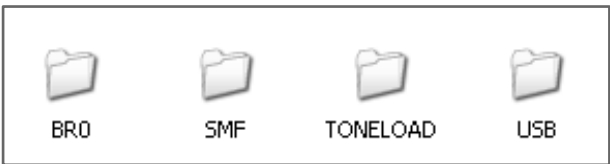


(Ex.) Macintosh



When you click the “BOSS_BR-864” icon (or the “Removable Disk (*)” icon), or double-click the “BOSS_BR-864” icon on the Macintosh, the “ROLAND” folder is displayed. Open this folder to show the “BR0” folder, the “TONELOAD” folder, the “SMF” folder, and the “USB” folder.

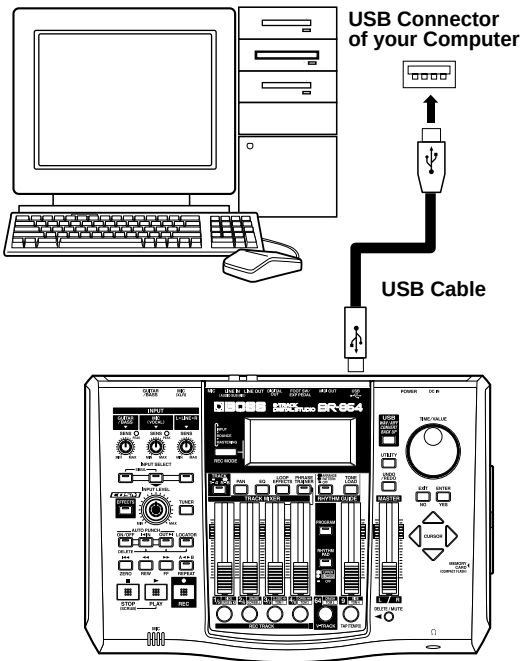
(Ex.)



Connecting a computer

Use the USB cable to connect the BR-864 to your computer.

* Purchase USB cables at computer stores or other retailers.

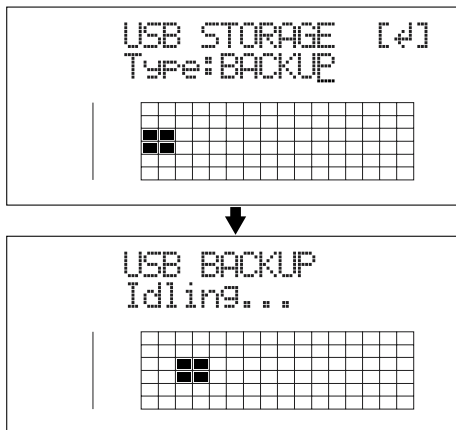


You cannot switch from any USB-related screen to other screens (except the Play screen).

Backing up the BR-864's data

With Windows

1. **Connect your computer and the BR-864 with a USB cable.**
2. **Confirm that the recorder is stopped, then press [USB].**
The USB function select screen appears.
3. **Select "BACKUP" with the TIME/VALUE dial, then press [ENTER].**
The Idling screen appears in the display.



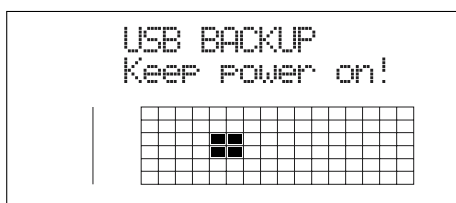
* You cannot carry out the following procedure unless the Idling screen is displayed. Refer to p. 182 for instructions on resolving this problem.

The "BOSS_BR-864" (or "Removable Disk (*:)" icon is added to the computer.

(Ex.)



4. **Back up the data.**
 - 1) Click the "BOSS_BR-864" (or "Removable Disk (*:)" icon.
 - 2) Drag the "ROLAND" folder to the computer's folder and drop it in the folder.



When you have finished backing up the data, the Idling screen returns to the display.

MEMO

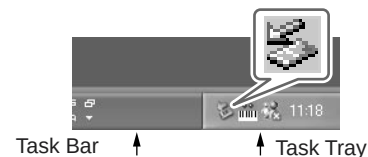
When restoring data backed up on a computer to the BR-864, drag the "ROLAND" folder to the "BOSS_BR-864" icon (or the "Removable Disk (*:)" icon) and drop it there (overwriting it).

5. **Quit the connection to the computer.**

In My Computer, right-click on the "BOSS_BR-864" icon (or "Removable Disk (*:)" icon) to "Eject" the disk.

* If this procedure fails to eject the disk, use the procedure below.

- 1) Click the  icon in the task tray, then click the "Stop USB Disk—drive (*:)" message displayed there.

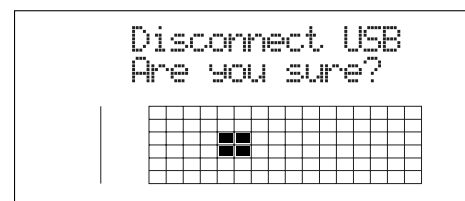


- 2) Click [OK] in the "Safe To Remove Hardware" dialog box that appears.

6. **Press the BR-864's [EXIT].**

The USB function select screen returns to the display.

* If you press [EXIT] without quitting the connection to the computer, the following screens appear. In this case, pressing [ENTER] returns the USB function select screen to the display.

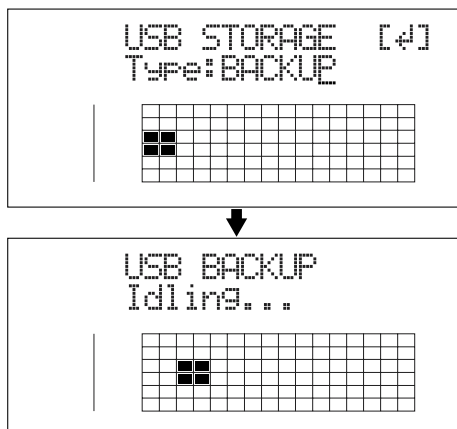


7. **When backup of the data is complete, press [EXIT] to return to the Play screen.**

At this point, you can safely disconnect the USB cable from the BR-864 and the computer.

With Macintosh

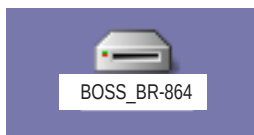
1. **Connect your computer and the BR-864 with a USB cable.**
2. **Confirm that the recorder is stopped, then press [USB].**
The USB function select screen appears.
3. **Select "BACKUP" with the TIME/VALUE dial, then press [ENTER].**
The Idling screen appears in the display.



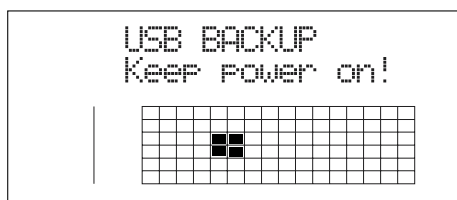
* You cannot carry out the following procedure unless the Idling screen is displayed. Refer to p. 182 for instructions on resolving this problem.

The "BOSS_BR-864" icon is added to the computer.

(Ex.)



4. **Back up the data.**
 - 1) **Double-click the "BOSS_BR-864" icon.**
 - 2) **Drag the "ROLAND" folder to the computer's folder and drop it in the folder.**



When you have finished backing up the data, the Idling screen returns to the display.

MEMO

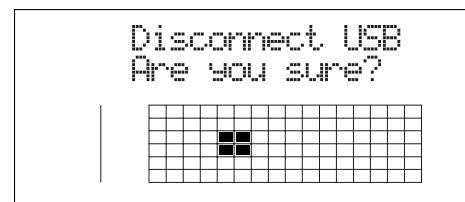
When restoring data backed up on a computer to the BR-864, drag the "ROLAND" folder to the "BOSS_BR-864" icon (or the "Removable Disk (*)" icon) and drop it there (overwriting it).

5. **Quit the connection to the computer.**
 - 1) **Drag the "BOSS_BR-864" icon into the trash.**

6. **Press the BR-864's [EXIT].**

The USB function select screen returns to the display.

* If you press [EXIT] without quitting the connection to the computer, the following screens appear. In this case, pressing [ENTER] returns the USB function select screen to the display.



7. **When backup of the data is complete, press [EXIT] to return to the Play screen.**

At this point, you can safely disconnect the USB cable from the BR-864 and the computer.

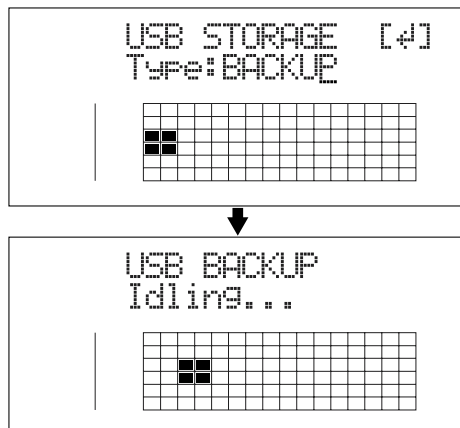
Using the BR-532's Data

You can use the BR-864 to play BR-532 data.

* First be sure to back up the BR-532's "ROLAND" folder to the computer.

1. **Initializing the memory card on the BR-864 (p. 149).**
2. **Connect your computer and the BR-864 with a USB cable.**
3. **Confirm that the recorder is stopped, then press [USB].**
The USB function select screen appears.
4. **Select "BACKUP" with the TIME/VALUE dial, then press [ENTER].**
The Idling screen appears in the display.

Backing up the BR-864's data



* You cannot carry out the following procedure unless the Idling screen is displayed. Refer to p. 182 for instructions on resolving this problem.

With Windows

The “BOSS_BR-864” (or “Removable Disk (*:)”) icon is added to the computer.

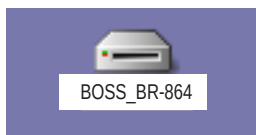
(Ex.)



With Macintosh

The “BOSS_BR-864” icon is added to the computer.

(Ex.)



5. Delete the BR-864 “ROLAND” folder.

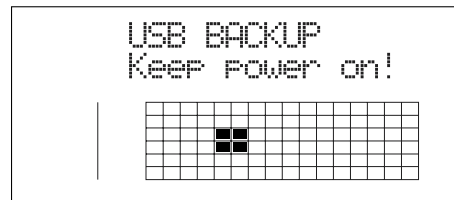
With Windows

- 1) Click the “BOSS_BR-864” (or “Removable Disk (*:)”) icon, and delete the “ROLAND” folder.

With Macintosh

- 1) Double-click the “BOSS_BR-864” icon, and delete the “ROLAND” folder.

6. Drag the previously backed up BR-532 “ROLAND” folder to the “BOSS_BR-864” (or “Removable Disk (*:)”) icon and drop it there.



When you have finished backing up the data, the Idling screen returns to the display.

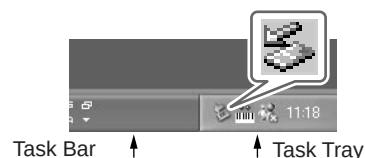
7. Quit the connection to the computer.

With Windows

In My Computer, right-click on the “BOSS_BR-864” icon (or “Removable Disk (*:)” icon) to “Eject” the disk.

* If this procedure fails to eject the disk, use the procedure below.

- 1) Click the  icon in the task tray, then click the “Stop USB Disk—drive (*:)” message displayed there.



- 2) Click [OK] in the “Safe To Remove Hardware” dialog box that appears.

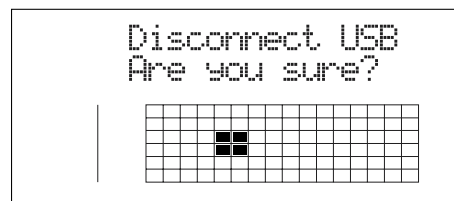
With Macintosh

- 1) Drag the “BOSS_BR-864” icon into the trash.

8. Press the BR-864's [EXIT].

The USB function select screen returns to the display.

* If you press [EXIT] without quitting the connection to the computer, the following screens appear. In this case, pressing [ENTER] returns the USB function select screen to the display.



9. When backup of the data is complete, press [EXIT] to return to the Play screen.

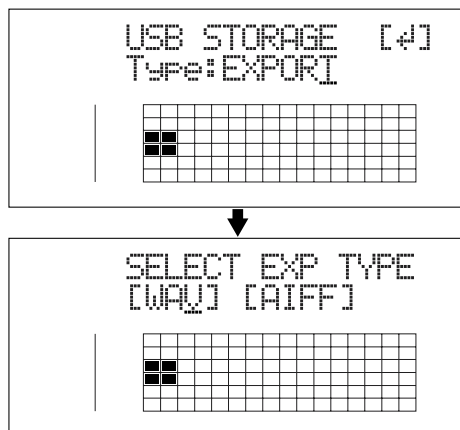
At this point, you can safely disconnect the USB cable from the BR-864 and the computer.

Saving BR-864 track data in WAV/AIFF format (WAV/AIFF Export)

You can convert the BR-864's track data into WAV or AIFF files and save these on your computer. After converting your mastered tracks to WAV or AIFF files, you can easily use your computer to create audio CDs with the data, as well as load the data into audio applications.

With Windows

1. Connect your computer and the BR-864 with a USB cable.
2. Confirm that the recorder is stopped, then press [USB].
The USB function select screen appears.
3. Select "EXPORT" with the TIME/VALUE dial, then press [ENTER].



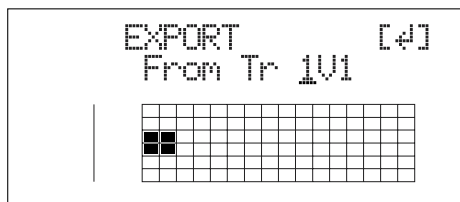
4. Press CURSOR [◀] [▶] to select the file format, then press [ENTER].

WAV: This is an audio format used primarily with Windows.

AIFF: This audio format is used primarily with Macintosh.

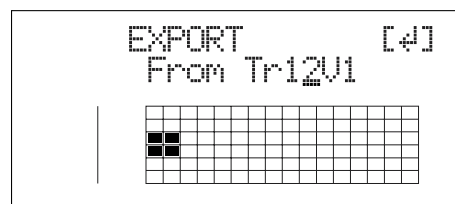
5. Use CURSOR [◀] [▶] and the TIME/VALUE dial to select the track/V-track to be saved.

When saving in mono



When saving in stereo

- * Select the track combination 1/2, 3/4, 5/6, or 7/8.



6. Press [ENTER].

Conversion of the WAV or AIFF file begins.
Files names are converted as shown below.

(Mono)

Track 1, V-Track 1

TR01__1.WAV or TR01__1.AIF

Track 1, V-Track 2

TR01__1.WAV or TR01__1.AIF

:

Track 8, V-Track 7

TR08__7.WAV or TR08__7.AIF

Track 8, V-Track 8

TR08__8.WAV or TR08__8.AIF

(Stereo)

Track 1/2, V-Track 1

TR0102_1.WAV or TR0102_1.AIF

Track 1/2, V-Track 2

TR0102_2.WAV or TR0102_2.AIF

:

Track 7/8, V-Track 7

TR0708_7.WAV or TR0708_7.AIF

Track 7/8, V-Track 8

TR0708_8.WAV or TR0708_8.AIF

- * Converting songs takes approximately the same amount of time to complete as it does to play the source song data.

When the conversion is complete, the "BOSS_BR-864" (or "Removable Disk (*:)" icon is added to the computer.

(Ex.)



BOSS_BR-864

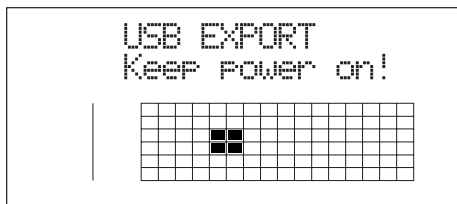


Removable Disk (*:)

7. Export the WAV or AIFF file to the computer.

- 1) Click the "BOSS_BR-864" (or "Removable Disk (*:)" icon.
- 2) Drag the WAV or AIFF file in the "USB" folder to the computer's folder and drop it in the folder.

Saving BR-864 track data in WAV/AIFF format (WAV/AIFF Export)



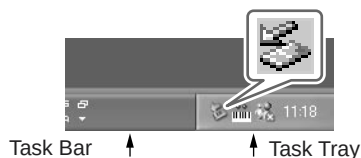
When you have finished exporting the data, the Idling screen returns to the display.

8. Quit the connection to the computer.

In My Computer, right-click on the “BOSS_BR-864” icon (or “Removable Disk (*)” icon) to “Eject” the disk.

* If this procedure fails to eject the disk, use the procedure below.

- 1) Click the  icon in the task tray, then click the “Stop USB Disk—drive (*)” message displayed there.

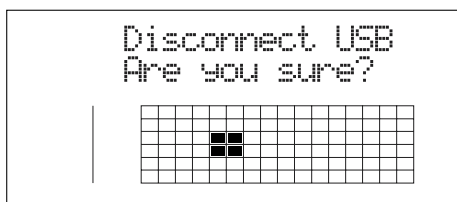


- 2) Click [OK] in the “Safe To Remove Hardware” dialog box that appears.

9. Press the BR-864's [EXIT].

The file format selection screen returns to the display.
The contents of the “USB” folder are automatically deleted the instant the [EXIT] button is pressed.

* If you press [EXIT] without quitting the connection to the computer, the following screens appear. In this case, pressing [ENTER] returns the file format selection screen to the display.



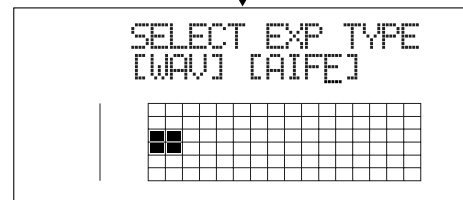
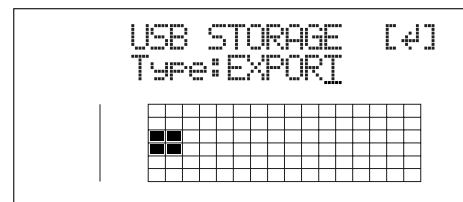
At this point, you can safely disconnect the USB cable from the BR-864 and the computer.

10. Repeat Steps 4–9 as needed.

11. When you have finished exporting the WAV or AIFF file(s), press [EXIT] several times to return to the Play screen.

With Macintosh

1. Connect your computer and the BR-864 with a USB cable.
2. Confirm that the recorder is stopped, then press [USB].
The USB function select screen appears.
3. Select “EXPORT” with the TIME/VALUE dial, then press [ENTER].



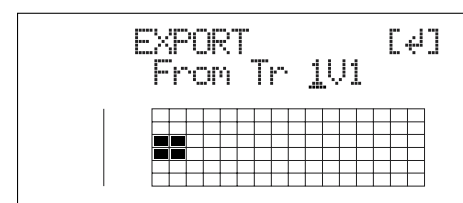
4. Press CURSOR [◀] [▶] to select the file format, then press [ENTER].

WAV: This is an audio format used primarily with Windows.

AIFF: This audio format is used primarily with Macintosh.

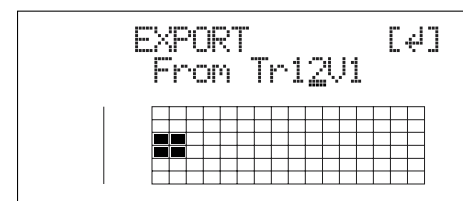
5. Turn the TIME/VALUE dial to select the track to be saved.

When saving in mono



When saving in stereo

* Select the track combination 1/2, 3/4, 5/6, or 7/8.



6. Press [ENTER].

Conversion of the WAV or AIFF file begins.
 Conversion of the WAV or AIFF file begins.
 Files names are converted as shown below.

(Mono)

Track 1, V-Track 1
 TR01__1.WAV or TR01__1.AIF
 Track 1, V-Track 2
 TR01__1.WAV or TR01__1.AIF

:

Track 8, V-Track 7
 TR08__7.WAV or TR08__7.AIF
 Track 8, V-Track 8
 TR08__8.WAV or TR08__8.AIF

(Stereo)

Track 1/2, V-Track 1
 TR0102_1.WAV or TR0102_1.AIF
 Track 1/2, V-Track 2
 TR0102_2.WAV or TR0102_2.AIF

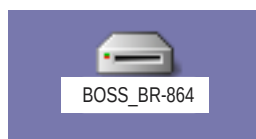
:

Track 7/8, V-Track 7
 TR0708_7.WAV or TR0708_7.AIF
 Track 7/8, V-Track 8
 TR0708_8.WAV or TR0708_8.AIF

* Converting songs takes approximately the same amount of time to complete as it does to play the source song data.

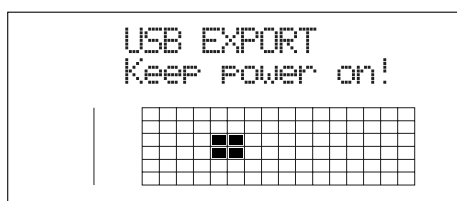
When the conversion is complete, the “BOSS_BR-864” icon is added to the computer.

(Ex.)



7. Export the WAV or AIFF file to the computer.

- 1) Double-click the “BOSS_BR-864” icon.
- 2) Drag the WAV or AIFF file in the “USB” folder to the computer’s folder and drop it in the folder.



When you have finished exporting the data, the Idling screen returns to the display.

8. Quit the connection to the computer.

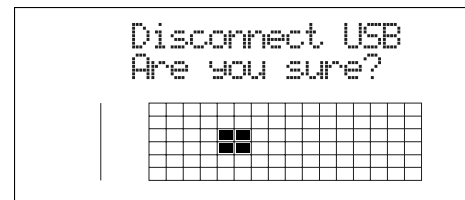
- 1) Drag the “BOSS_BR-864” icon into the trash.

9. Press the BR-864’s [EXIT].

The file format selection screen returns to the display.

The contents of the “USB” folder are automatically deleted the instant the [EXIT] button is pressed.

* If you press [EXIT] without quitting the connection to the computer, the following screens appear. In this case, pressing [ENTER] returns the file format selection screen to the display.



At this point, you can safely disconnect the USB cable from the BR-864 and the computer.

10. Repeat Steps 4–9 as needed.

11. When you have finished exporting the WAV or AIFF file(s), press [EXIT] several times to return to the Play screen.

Loading WAV/AIFF files in BR-864 tracks (WAV/AIFF Import)

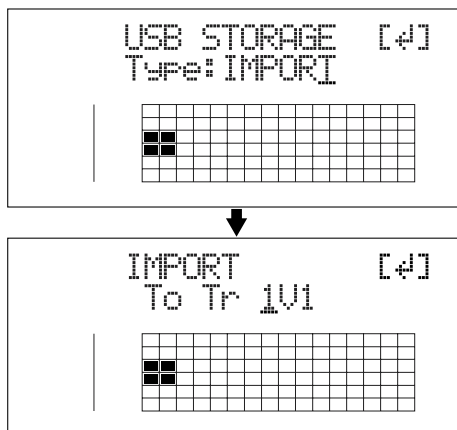
You can take WAV or AIFF files on your computer, such as files created with audio software applications, and load them to the BR-864's tracks.

NOTE

- Wave data in the following formats can be imported. You cannot import wave data in other formats.
 - WAV or AIFF format
 - Mono or Stereo
 - 8-bit or 16-bit
 - Sampling Rate: 44.1 kHz
- Add the extension "WAV" to imported WAV files and the extension "AIF" to imported AIFF files.
- Compressed WAV files or AIFF files cannot be loaded.**
- Extremely short waveform data (less than approximately 1 sec) cannot be loaded.**
- The loop point settings within an AIFF file will be ignored.**

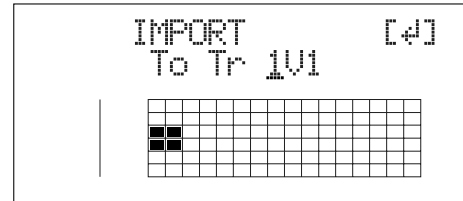
With Windows

- Connect your computer and the BR-864 with a USB cable.
- Confirm that the recorder is stopped, then press [USB].
The USB function select screen appears.
- Select "IMPORT" with the TIME/VALUE dial, then press [ENTER].



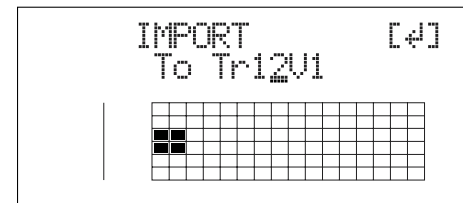
- Use CURSOR [◀] [▶] and the TIME/VALUE dial to select the track to be loaded, then press [ENTER].

When loading to the tracks in mono

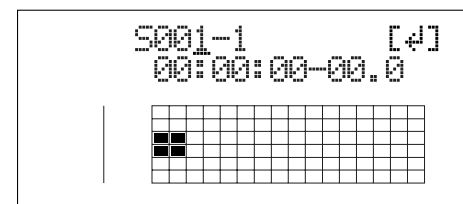


When loading to the tracks in stereo

- * Select the track combination 1/2, 3/4, 5/6, or 7/8.



- Use [CURSOR] and the TIME/VALUE dial to specify the measure or position in the track from which loading is to start, then press [ENTER].



The "BOSS_BR-864" (or "Removable Disk (*):") icon is added to the computer.

(Ex.)



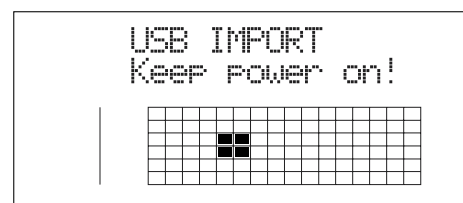
BOSS_BR-864



Removable Disk (*:)

- Copy the WAV or AIFF files you want to import.
 - Click the "BOSS_BR-864" (or "Removable Disk (*:)") icon.
 - Drag the imported WAV or AIFF file to the "USB" folder.

- * Only one file can be imported at a time in each import operation. Do not drag and drop more than one file at a time.



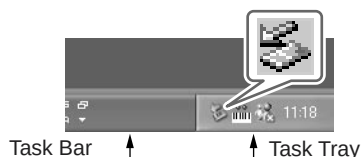
When you have finished Copying the data, the Idling screen returns to the display.

7. Quit the connection to the computer.

In My Computer, right-click on the “BOSS_BR-864” icon (or “Removable Disk (*)” icon) to “Eject” the disk.

* If this procedure fails to eject the disk, use the procedure below.

- 1) Click the  icon in the task tray, then click the “Stop USB Disk—drive (*)” message displayed there.



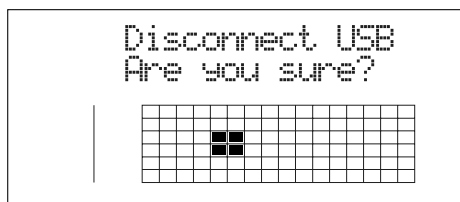
- 2) Click [OK] in the “Safe To Remove Hardware” dialog box that appears.

8. Press the BR-864’s [EXIT].

The WAV or AIFF file is imported.

The contents of the “USB” folder are automatically deleted at the time the import is finished.

* If you press [EXIT] without quitting the connection to the computer, the following screens appear. In this case, pressing [ENTER] imports the WAV or AIFF file.



Once the import is complete, you are returned to the screen for specifying the import-source track / V-Track.

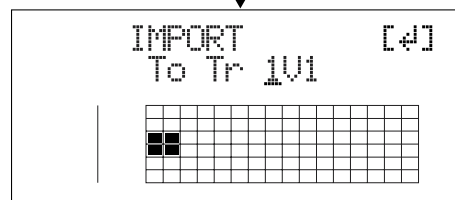
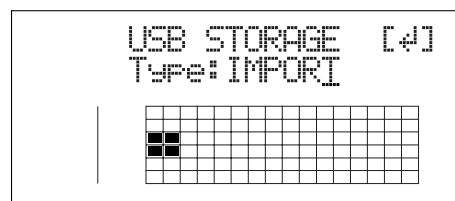
At this point, you can safely disconnect the USB cable from the BR-864 and the computer.

9. Repeat Steps 4–8 as needed.

10. When you have finished importing the WAV or AIFF file(s), press [EXIT] repeatedly to return to the Play screen.

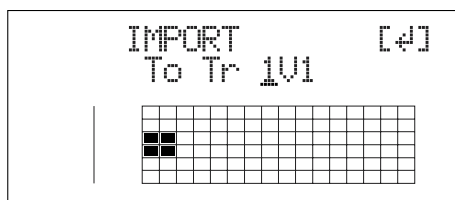
With Macintosh

1. Connect your computer and the BR-864 with a USB cable.
2. Confirm that the recorder is stopped, then press [USB].
The USB function select screen appears.
3. Select “IMPORT” with the TIME/VALUE dial, then press [ENTER].



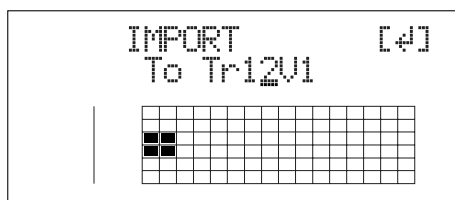
4. Use CURSOR [◀] [▶] and the TIME/VALUE dial to select the track to be loaded, then press [ENTER].

When loading to the tracks in mono



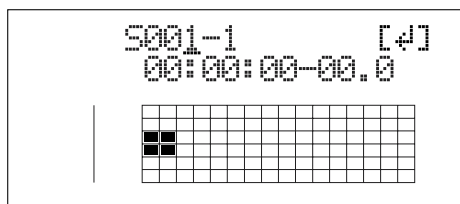
When loading to the tracks in stereo

* Select the track combination 1/2, 3/4, 5/6, or 7/8.



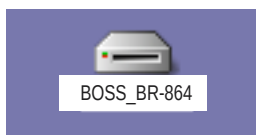
5. Use [CURSOR] and the TIME/VALUE dial to specify the measure or position in the track from which loading is to start, then press [ENTER].

Loading WAV/AIFF files in BR-864 tracks (WAV/AIFF Import)



The “BOSS_BR-864” icon is added to the computer.

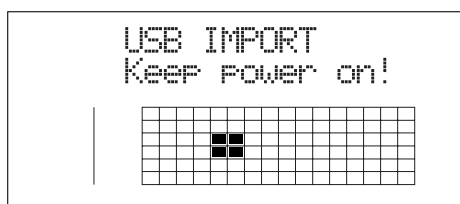
(Ex.)



6. Copy the WAV or AIFF files you want to import.

- 1) Double-click the “BOSS_BR-864” icon.
- 2) Drag the imported WAV or AIFF file to the “USB” folder.

* Only one file can be imported at a time in each import operation. Do not drag and drop more than one file at a time.



When you have finished copying the data, the Idling screen returns to the display.

7. Quit the connection to the computer.

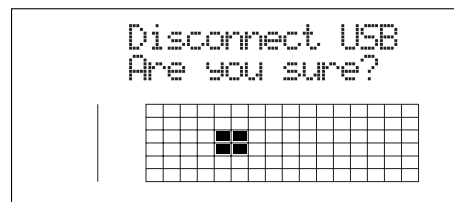
- 1) Drag the “BOSS_BR-864” icon into the trash.

8. Press the BR-864's [EXIT].

The WAV or AIFF file is imported.

The contents of the “USB” folder are automatically deleted at the time the import is finished.

* If you press [EXIT] without quitting the connection to the computer, the following screens appear. In this case, pressing [ENTER] imports the WAV or AIFF file.



Once the import is complete, you are returned to the screen for specifying the import-source track/V-Track.

At this point, you can safely disconnect the USB cable from the BR-864 and the computer.

9. Repeat Steps 4–8 as needed.

10. When you have finished importing the WAV or AIFF file(s), press [EXIT] repeatedly to return to the Play screen.

Importing SMFs and creating patterns

You can import SMFs (Standard MIDI Files) stored on memory cards as song patterns. You can easily increase your collection of song patterns by creating SMFs on your computer or other device and copying them to memory cards.

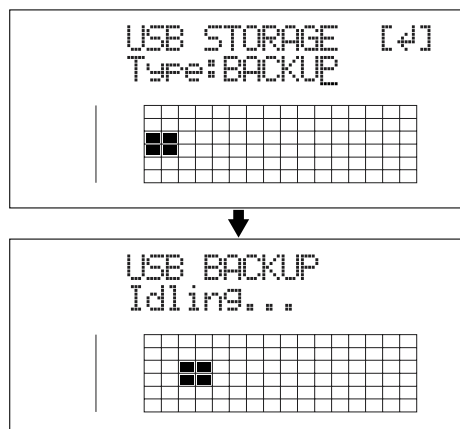


- You cannot import SMFs containing more than 999 measures.
- Add the extension “MID” to SMFs you are importing.
- File names containing more than eight characters will not be displayed correctly.

With Windows

1. Connect your computer and the BR-864 with a USB cable.
2. Confirm that the recorder is stopped, then press [USB].
The USB function select screen appears.
3. Select “BACKUP” with the TIME/VALUE dial, then press [ENTER].

The Idling screen appears in the display.



- * You cannot carry out the following procedure unless the Idling screen is displayed. Refer to p. 182 for instructions on resolving this problem.

The “BOSS_BR-864” (or “Removable Disk (*:”)”) icon is added to the computer.

(Ex.)



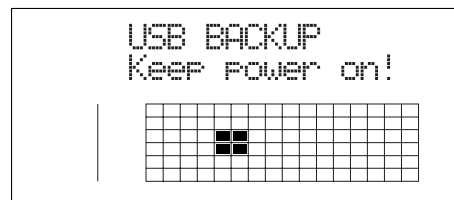
BOSS_BR-864



Removable Disk (*:)

4. Import the SMF.

- 1) Click the “BOSS_BR-864” (or “Removable Disk (*:”)”) icon.
- 2) Drag the imported SMF to the “SMF” folder.



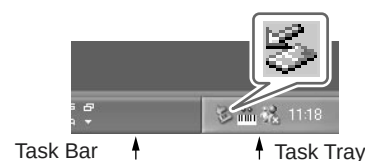
When you have finished importing the SMF, the Idling screen returns to the display.

5. Quit the connection to the computer.

In My Computer, right-click on the “BOSS_BR-864” icon (or “Removable Disk (*:”)”) icon to “Eject” the disk.

- * If this procedure fails to eject the disk, use the procedure below.

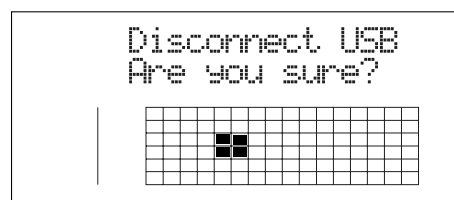
- 1) Click the icon in the task tray, then click the “Stop USB Disk—drive (*:”)” message displayed there.



- 2) Click [OK] in the “Safe To Remove Hardware” dialog box that appears.

6. Press BR-864’s [EXIT] repeatedly to return to the Play screen.

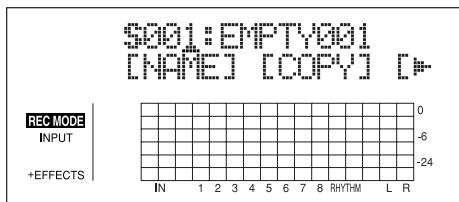
- * If you press [EXIT] without quitting the connection to the computer, the following screens appear. In this case, pressing [ENTER] and then [EXIT] returns the Play screen to the display.



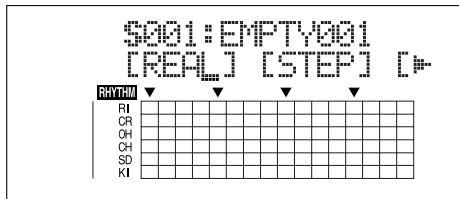
At this point, you can safely disconnect the USB cable from the BR-864 and the computer.

7. Press [ARRANGE/PATTERN/OFF] repeatedly until the indicator is flashing.

Importing SMFs and creating patterns

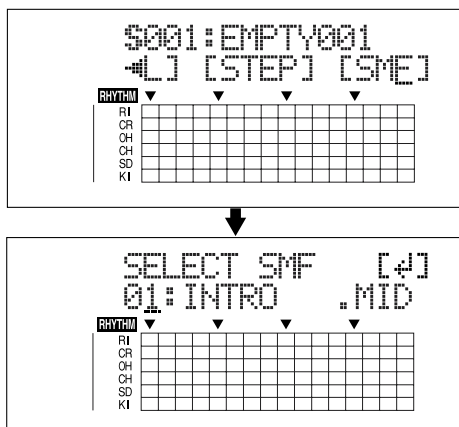


8. Press [PROGRAM].



9. Press [CURSOR] to move the cursor to “SMF,” and press [ENTER].

The names of the SMFs on the memory card are displayed.

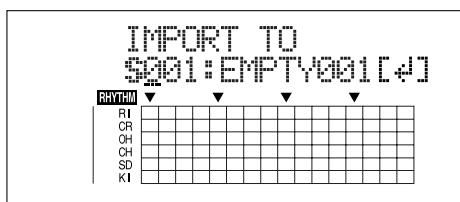


10. Turn the TIME/VALUE dial to select the SMF to be imported, then press [ENTER].

MEMO

When importing GM/GS/XG-compatible SMFs, MIDI Channel 10 is generally assigned as the channel used for rhythm performances. Setting the MIDI channel to 10 here allows you to extract only the rhythm performance data.

11. Turn the TIME/VALUE dial to select the import-destination song pattern, then press [ENTER].



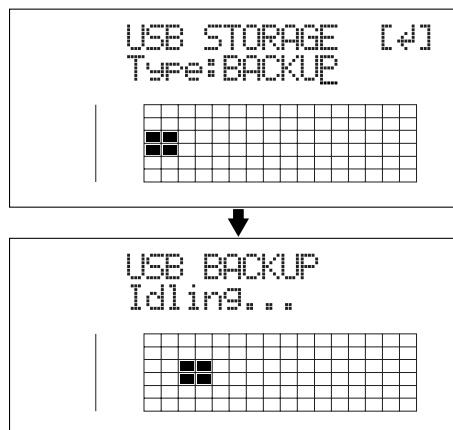
The import is executed.

- * With some SMF files, a considerable amount of time may be required to finish importing the file.
- * During updating, “Keep power on!” appears in the upper line of the display, while the lower line shows what is being processed.

With Macintosh

1. Connect your computer and the BR-864 with a USB cable.
2. Confirm that the recorder is stopped, then press [USB].
The USB function select screen appears.
3. Select “BACKUP” with the TIME/VALUE dial, then press [ENTER].

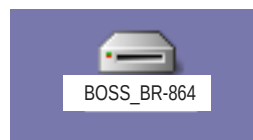
The Idling screen appears in the display.



- * You cannot carry out the following procedure unless the Idling screen is displayed. Refer to p. 182 for instructions on resolving this problem.

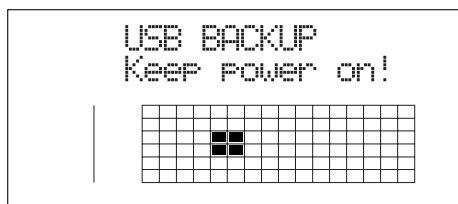
The “BOSS_BR-864” icon is added to the computer.

(Ex.)



4. Import the SMF.

- 1) Double-click the “BOSS_BR-864” icon.
- 2) Drag the imported SMF to the “SMF” folder.



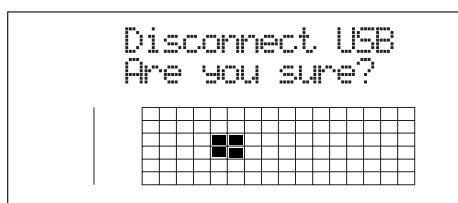
When you have finished importing the SMF, the Idling screen returns to the display.

5. Quit the connection to the computer.

1) Drag the “BOSS_BR-864” icon into the trash.

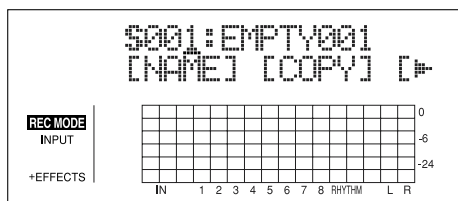
6. Press BR-864's [EXIT] repeatedly to return to the Play screen.

* If you press [EXIT] without quitting the connection to the computer, the following screens appear. In this case, pressing [ENTER] and then [EXIT] returns the Play screen to the display.

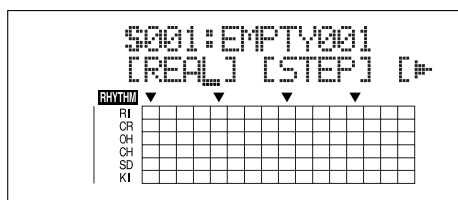


At this point, you can safely disconnect the USB cable from the BR-864 and the computer.

7. Press [ARRANGE/PATTERN/OFF] repeatedly until the indicator is flashing.

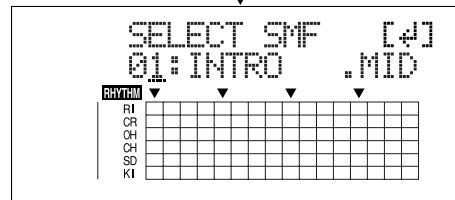
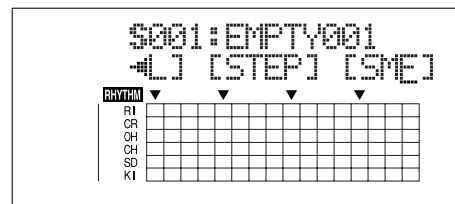


8. Press [PROGRAM].



9. Press [CURSOR] to move the cursor to “SMF,” and press [ENTER].

The names of the SMFs on the memory card are displayed.

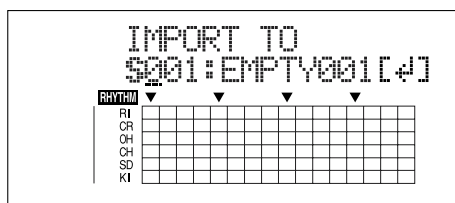


10. Turn the TIME/VALUE dial to select the SMF to be imported, then press [ENTER].

MEMO

When importing GM/GS/XG-compatible SMFs, MIDI Channel 10 is generally assigned as the channel used for rhythm performances. Setting the MIDI channel to 10 here allows you to extract only the rhythm performance data.

11. Turn the TIME/VALUE dial to select the import-destination song pattern, then press [ENTER].



The import is executed.

- * With some SMF files, a considerable amount of time may be required to finish importing the file.
- * During updating, “Keep power on!” appears in the upper line of the display, while the lower line shows what is being processed.

Loading drum sounds from WAV/AIFF files

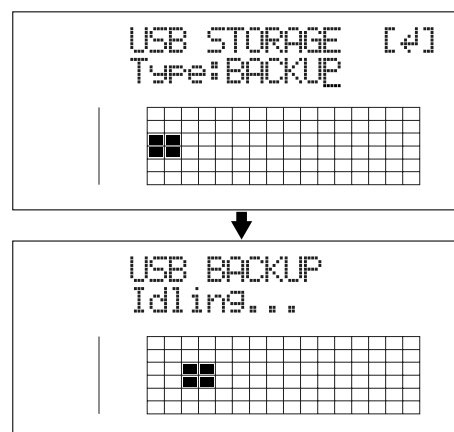
You can import WAV and AIFF files on your computer and load these as drum sounds (TONE LOAD).

NOTE

- Wave data in the following formats can be imported.
You cannot import wave data in other formats.
 - WAV or AIFF format
 - Mono or Stereo
 - 8-bit or 16-bit
 - Sampling Rate: 44.1 kHz
- Add the extension “WAV” to imported WAV files and the extension “AIFF” to imported AIFF files.
- Compressed WAV files or AIFF files cannot be loaded.
- Extremely short waveform data (less than approximately 100 msec) cannot be loaded.
- The loop point settings within an AIFF file will be ignored.
- File names containing more than eight characters will not be displayed correctly.
- You can load drum sounds of up to 13 seconds for a single drum kit.
(Example)
Kick: 3 seconds, snare: 3 seconds, crash cymbal: 7 seconds → Total 13 seconds
- Stereo WAV and AIFF files are loaded as “mono” sounds with the left and right sides mixed.

With Windows

1. Connect your computer and the BR-864 with a USB cable.
2. Confirm that the recorder is stopped, then press [USB].
The USB function select screen appears.
3. Select “BACKUP” with the TIME/VALUE dial, then press [ENTER].
The Idling screen appears in the display.



* You cannot carry out the following procedure unless the Idling screen is displayed. Refer to p. 182 for instructions on resolving this problem.

The “BOSS_BR-864” (or “Removable Disk (*:”)”) icon is added to the computer.

(Ex.)

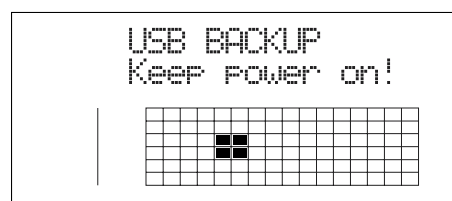


BOSS_BR-864



Removable Disk (*:)

4. Import the WAV or AIFF file.
 - 1) Click the “BOSS_BR-864” (or “Removable Disk (*:”)”) icon.
 - 2) Drag the imported WAV or AIFF file to the “TONELOAD” folder.

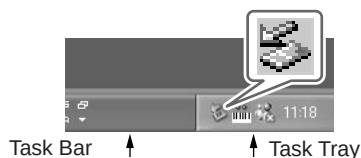


When you have finished importing the WAV or AIFF files, the Idling screen returns to the display.

5. Quit the connection to the computer.
In My Computer, right-click on the “BOSS_BR-864” icon (or “Removable Disk (*:”)” icon) to “Eject” the disk.

* If this procedure fails to eject the disk, use the procedure below.

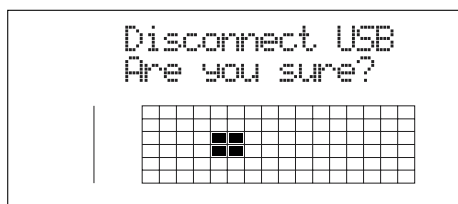
- 1) Click the  icon in the task tray, then click the “Stop USB Disk—drive (*):” message displayed there.



- 2) Click [OK] in the “Safe To Remove Hardware” dialog box that appears.

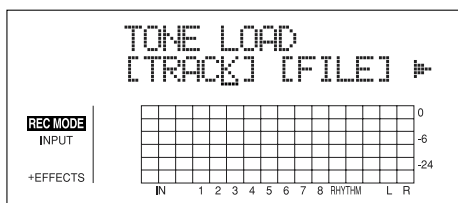
6. Press BR-864’s [EXIT] repeatedly to return to the Play screen.

* If you press [EXIT] without quitting the connection to the computer, the following screens appear. In this case, pressing [ENTER] and then [EXIT] returns the Play screen to the display.



At this point, you can safely disconnect the USB cable from the BR-864 and the computer.

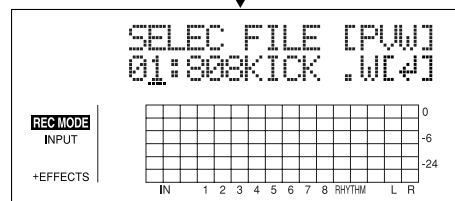
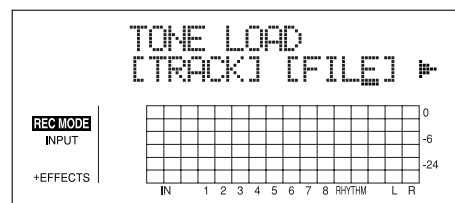
7. Press [TONE LOAD].



8. Press CURSOR [◀] [▶] to move the cursor to “FILE,” and press [ENTER].

The names of the WAV and AIFF files on the memory card are displayed.

* WAV files are indicated by the symbol “.W”; “.A” indicates AIFF files.



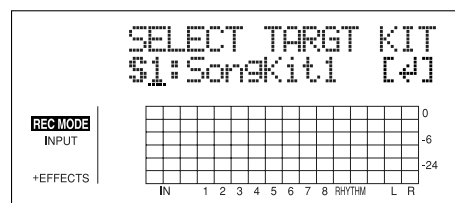
9. Turn the TIME/VALUE dial to select the WAV or AIFF file with the drum sound to be loaded.

MEMO

You can preview the sound of the WAV or AIFF file to be loaded by moving the cursor to “PVW” and pressing [ENTER].

10. Turn the TIME/VALUE dial to specify the load-destination song drum kit.

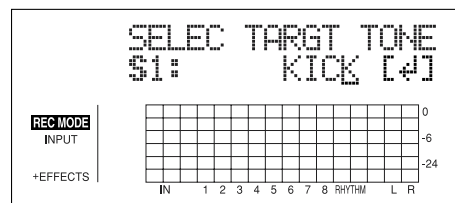
S1–5: Song Drum Kit 1–5



11. Turn the TIME/VALUE dial to select the load-destination song drum sound, then press [ENTER].

The load is executed.

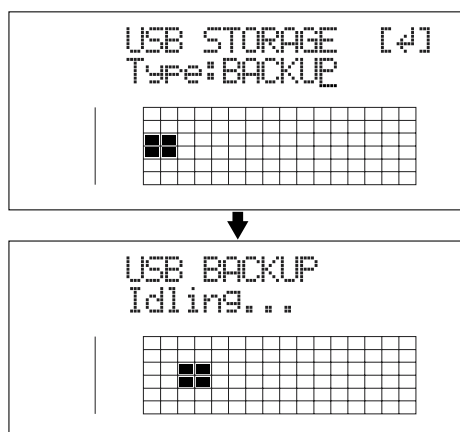
To cancel, press [EXIT].



* During updating, “Keep power on!” appears in the upper line of the display, while the lower line shows what is being processed.

With Macintosh

1. Connect your computer and the BR-864 with a USB cable.
2. Confirm that the recorder is stopped, then press [USB].
The USB function select screen appears.
3. Select “BACKUP” with the TIME/VALUE dial, then press [ENTER].
The Idling screen appears in the display.



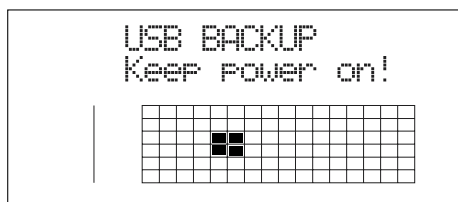
* You cannot carry out the following procedure unless the Idling screen is displayed. Refer to p. 182 for instructions on resolving this problem.

The “BOSS_BR-864” icon is added to the computer.

(Ex.)



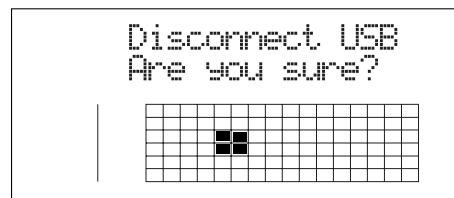
4. Import the WAV or AIFF file.
 - 1) Click the “BOSS_BR-864” (or “Removable Disk (*:)”) icon.
 - 2) Drag the imported WAV or AIFF file to the “TONELOAD” folder.



When you have finished importing the WAV or AIFF files, the Idling screen returns to the display.

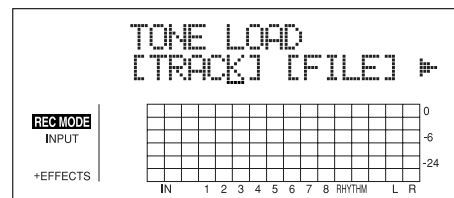
5. Quit the connection to the computer.
 - 1) Drag the “BOSS_BR-864” icon into the trash.

6. Press BR-864’s [EXIT] repeatedly to return to the Play screen.
 - * If you press [EXIT] without quitting the connection to the computer, the following screens appear. In this case, pressing [ENTER] and then [EXIT] returns the Play screen to the display.



At this point, you can safely disconnect the USB cable from the BR-864 and the computer.

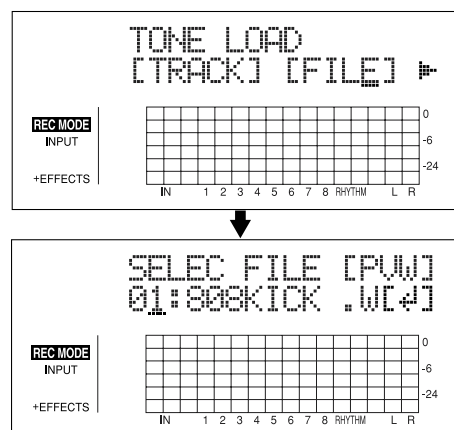
7. Press [TONE LOAD].



8. Press CURSOR [◀] [▶] to move the cursor to “FILE,” and press [ENTER].

The names of the WAV and AIFF files on the memory card are displayed.

* WAV files are indicated by the symbol “.W”; “.A” indicates AIFF files.



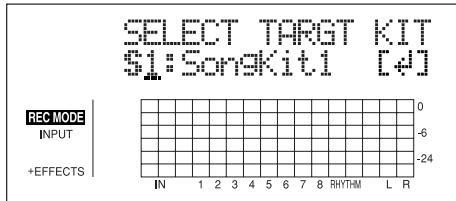
9. Turn the TIME/VALUE dial to select the WAV or AIFF file with the drum sound to be loaded.

MEMO

You can preview the sound of the WAV or AIFF file to be loaded by moving the cursor to “PVW” and pressing [ENTER].

10. Turn the TIME/VALUE dial to specify the load-destination song drum kit.

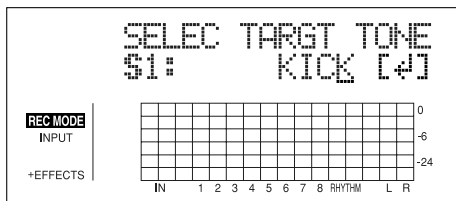
S1-5: Song Drum Kit 1-5



11. Turn the TIME/VALUE dial to select the load-destination song drum sound, then press [ENTER].

The load is executed.

To cancel, press [EXIT].



* During updating, "Keep power on!" appears in the upper line of the display, while the lower line shows what is being processed.

Section 7

Appendices

Arrangement / Pattern List

Preset Arrangement List

Each of the preset patterns (except Metro4/4) is set so that a three-measure BREAK, followed by V1 (verse) comes after the E (ending).

No.	Arrangement Name	Initial Tempo	Beat	Starting measure							BREAK	V1	Drum Kit
				IN	V1	F1	V2	F2	V2	END			
P01	ROCK1	130	4/4	1	2	4	6	8	10	12	16	19	ROOM
P02	ROCK2	130	4/4	1	3	5	7	9	11	13	17	20	ROOM
P03	ROCK3	118	4/4	1	3	6	7	10	11	15	17	20	ROOM
P04	ROCK4	118	4/4	1	5	8	9	12	13	15	19	22	ROOM
P05	ROCK5	104	4/4	1	5	8	9	12	13	15	17	20	ROOM
P06	ROCK6	86	4/4	1	2	9	10	17	18	22	24	27	STD 2
P07	HdRck1	130	4/4	1	5	8	9	12	13	15	18	21	ROOM
P08	HdRck2	98	4/4	1	3	10	11	18	19	23	25	28	HARD
P09	HdRck3	126	4/4	1	5	8	9	12	13	15	20	23	ROOM
P10	HdRck4	120	4/4	1	4	7	8	11	12	15	18	21	ROOM
P11	HdRck5	118	4/4	1	2	5	6	9	10	12	13	16	ROOM
P12	HEAVY1	210	4/4	1	5	11	13	19	21	25	29	32	HARD
P13	HEAVY2	120	4/4	1	3	9	11	17	19	21	23	26	HARD
P14	HEAVY3	120	4/4	1	3	9	11	17	19	21	24	27	HARD
P15	HEAVY4	162	4/4	1	3	9	11	17	19	21	24	27	ROOM
P16	HEAVY5	109	4/4	1	5	8	9	12	13	15	16	19	ROOM
P17	POP1	118	4/4	1	3	6	7	10	11	13	17	20	ROOM
P18	POP2	118	4/4	1	3	6	7	10	11	13	15	18	STD1
P19	POP3	118	4/4	1	3	6	7	10	11	13	15	18	ROOM
P20	POP4	118	4/4	1	3	6	7	10	11	13	17	20	ROOM
P21	POP5	140	4/4	1	3	6	7	10	11	13	15	18	ROOM
P22	POP6	96	4/4	1	3	6	7	10	11	13	15	18	STD 1
P23	POP7	66	4/4	1	4	7	8	11	12	14	16	19	STD 2
P24	POP8	151	4/4	1	5	8	9	16	17	21	24	27	STD 1
P25	BALLAD1	70	4/4	1	5	8	9	12	13	15	18	21	ROOM
P26	BALLAD2	89	4/4	1	2	5	6	9	10	12	14	17	STD 2
P27	BLUES1	124	4/4	1	2	5	6	9	10	13	16	19	STD 2
P28	BLUES2	192	4/4	1	5	12	13	20	21	25	29	32	STD 1
P29	BLUES3	124	4/4	1	3	10	11	18	19	23	26	29	STD 2
P30	BLUES4	148	4/4	1	5	8	9	12	13	15	17	20	STD 1
P31	R&B1	110	4/4	1	5	8	9	12	13	15	18	21	STD 1
P32	R&B2	154	4/4	1	3	6	7	10	11	13	18	21	STD 1
P33	R&B3	108	4/4	1	5	8	9	12	13	15	18	21	STD 2
P34	R&B4	96	4/4	1	5	12	13	20	21	25	26	29	STD 1
P35	R&B5	94	4/4	1	5	8	9	12	13	15	19	22	STD 1
P36	JAZZ1	140	4/4	1	3	5	7	9	11	13	15	18	JAZZ
P37	JAZZ2	140	4/4	1	5	7	9	11	13	15	17	20	JAZZ
P38	JAZZ3	140	4/4	1	5	12	13	20	21	25	30	33	JAZZ
P39	FUSION1	120	4/4	1	5	12	13	20	21	25	29	32	STD2
P40	FUSION2	118	4/4	1	2	5	6	9	10	12	15	18	ROOM
P41	HipHop1	93	4/4	1	2	9	10	17	18	22	23	26	HIP-HOP
P42	HipHop2	102	4/4	1	3	10	11	18	19	23	25	28	808
P43	FUNK	110	4/4	1	2	4	6	8	10	12	13	16	HIP-HOP
P44	HOUSE	114	4/4	1	3	6	7	10	11	13	15	18	HOUSE
P45	Cntry1	118	4/4	1	3	6	7	10	11	13	14	17	JAZZ
P46	Cntry2	118	4/4	1	2	5	6	9	10	12	14	17	JAZZ
P47	Other1	96	4/4	1	2	9	10	17	18	22	24	27	REGGAE
P48	Other2	118	4/4	1	5	7	9	11	13	15	19	22	STD 2
P49	Other3	125	4/4	1	2	5	6	9	10	12	14	17	ROOM
P50	Metro4/4	120	4/4	1	-	-	-	-	-	-	-	-	STD 1

Preset Pattern List

Pattern Name (Abbreviation shown in display)	Initial Tempo	Beat	Measure					
			IN	V1	F1	V2	F2	E
ROCK1	130	4/4	1	2	2	2	2	4
ROCK2	130	4/4	2	2	2	2	2	4
ROCK3	118	4/4	2	2	1	2	1	2
ROCK4	118	4/4	4	2	1	2	1	4
ROCK5	104	4/4	4	2	1	2	1	2
ROCK6	86	4/4	1	4	1	4	1	2
Hard Rock 1(HdRc1)	130	4/4	4	2	1	2	1	3
Hard Rock 1(HdRc2)	98	4/4	2	4	1	4	1	2
Hard Rock 1(HdRc3)	126	4/4	4	2	1	2	1	5
Hard Rock 1(HdRc4)	120	4/4	3	2	1	2	1	3
Hard Rock 1(HdRc5)	118	4/4	1	1	1	1	1	1
HEAVY1 (HEVY1)	210	4/4	4	4	2	4	2	4
HEAVY2 (HEVY2)	120	4/4	2	2	2	2	2	2
HEAVY3 (HEVY3)	120	4/4	2	2	2	2	2	3
HEAVY4 (HEVY4)	162	4/4	2	2	2	2	2	3
HEAVY5 (HEVY5)	109	4/4	4	2	1	2	1	1
POP1	118	4/4	2	2	1	2	1	4
POP2	118	4/4	2	2	1	2	1	2
POP3	118	4/4	2	2	1	2	1	2
POP4	118	4/4	2	1	1	1	1	4
POP5	140	4/4	2	1	1	1	1	2
POP6	96	4/4	2	2	1	2	1	2
POP7	66	4/4	3	2	1	2	1	2
POP8	151	4/4	4	2	1	4	1	3
BALLAD1 (BALD1)	70	4/4	4	2	1	2	1	3
BALLAD2 (BALD2)	89	4/4	1	2	1	2	1	2
BLUES1 (BLUS1)	124	4/4	1	4	1	4	1	3
BLUES2 (BLUS2)	192	4/4	4	4	1	4	1	4
BLUES3 (BLUS3)	124	4/4	2	2	1	2	1	3
BLUES4 (BLUS4)	148	4/4	4	2	1	2	1	2
R&B1	110	4/4	4	2	1	2	1	3
R&B2	154	4/4	2	2	1	2	1	5
R&B3	108	4/4	4	2	1	2	1	3
R&B4	96	4/4	4	4	1	4	1	1
R&B5	94	4/4	4	2	1	2	1	4
JAZZ1	140	4/4	2	2	2	2	2	2
JAZZ2	140	4/4	4	2	2	2	2	2
JAZZ3	140	4/4	4	4	1	4	1	5
FUSION1 (FUSN1)	120	4/4	4	4	1	4	1	4
FUSION2 (FUSN2)	118	4/4	1	2	1	2	1	3
HipHop1 (H.Hp1)	93	4/4	1	4	1	4	1	1
HipHop2 (H.Hp2)	102	4/4	2	4	1	4	1	2
FUNK	110	4/4	1	2	2	2	2	1
HOUSE	114	4/4	2	2	1	2	1	2
Cntry1 (Cnty1)	118	4/4	2	1	1	1	1	1
Cntry2 (Cnty2)	118	4/4	1	2	1	2	1	2
OTHER1 (Othr1)	96	4/4	1	4	1	2	1	2
OTHER2 (Othr1)	118	4/4	4	2	2	2	2	4
OTHER3 (Othr1)	125	4/4	1	2	1	2	1	2
Metro	-	-	-	-	-	-	-	-
BREAK	-	-	-	-	-	-	-	-

Parameter List

(*1) If you want to save the settings as part of the currently selected song, hold down [STOP] and press [REC].

(*2) Stored in the BR-864.

(*2) Not Stored.

Mixer Parameter (*1)

Parameter Name	Display	Initial Value	Valid Settings
Input Select	-	GUITAR/BASS	GUITAR/BASS, MIC, LINE, SIMUL
Recording Mode	REC MODE	INPUT	INPUT, BOUNCE, MASTERING
PAN	PAN	C00	L50-C00-R50

Chorus / Delay / Doubling

Parameter Name	Display	Initial Value	Valid Settings
Effect Type	FX Type	CHORUS	CHORUS, DELAY, DBLN

Chorus

Chorus Send Level	Send	In,Tr1-8: 0, Rhy: 0	0-100
Rate	Rate	10	0-100
Depth	Depth	10	0-100
Pre Delay	Pre Dly	10.0 ms	0.5-50.0 ms
Effect level	E.Level	100	0-100

Delay

Delay Send Level	Send	In,Tr1-8: 0, Rhy: 0	0-100
Delay Time	Dly Tme	10	10-1000 ms
Feedback	Feedback	10	0-100
Effect Level	E.Level	100	0-100

Doubling

Doubling Send Level	Send	In,Tr1-8: 0, Rhy: 0	0-100
Delay Time	Dly Tme	20.0 ms	0.5-50.0 ms
Effect level	E.Level	100	0-100

Reverb

Parameter Name	Display	Initial Value	Valid Settings
Reverb Send level	Send	In,Tr1-8: 10, Rhy: 10	0-100
Reverb Type	Type	HALL	HALL, ROOM
Reverb Time	Rev Time	2.0 s	0.1-10.0 s
Tone	Tone	0	-12-0-+12
Effect Level	E.Level	50	0-100

Track EQ

Parameter Name	Display	Initial Value	Valid Settings
Equalizer On / Off	EQ	Tr1-8: OFF	OFF, ON
Equalizer Low Gain	Lo G	Tr1-8: 0 dB	-12-0-+12 dB
Equalizer Low Frequency	Lo F	Tr1-8: 100 Hz	40 Hz-1.5 kHz
Equalizer High Gain	Hi G	Tr1-8: 0 dB	-12-0-+12 dB
Equalizer High Frequency	Hi F	Tr1-8: 1.0 kHz	500 Hz-18 kHz

Recorder Parameter (*1)

Parameter Name	Display	Initial Value	Valid Settings
Recording Track Status	-	Track 1: REC	PLAY, REC
		Track 2-8: PLAY	
V-Track	V-TRACK	1	1-8
Auto Punch On / Off	-	OFF	OFF, ON
Auto Punch In / Out	-	-	00:00:00-00.00-23:59:59-**.** (*)
Locator	-	-	00:00:00-00.00-23:59:59-**.** (*)
Repeat	-	-	00:00:00-00.00-23:59:59-**.** (*)

* The settable range for Auto Punch In/Out, Locator and Repeat will change slightly depending on the MTC Type (sync parameter).

Song Parameter (*1)

Parameter Name	Display	Initial Value	Valid Settings
Song Name	SONG NAME	SONG0000	8 characters
Data Type	Type	HiFi (MT2)	HiFi (MT2), STD (LV1), LONG (LV2)
Song Protect	Protect SW	OFF	OFF, ON
Digital Copy Protect	Copy Prtct	OFF	OFF, ON
Time Stretch	Time Strtch	OFF	ON, OFF
Center Cancel	CentrCncel	OFF	ON, OFF
Center cancel Low Boost	Low Boost	0	0-12
Center cancel Adjust	C.Adjust	C00	L10-C00-R10

System Parameter (*2)

Parameter Name	Display	Initial Value	Valid Settings
LCD Contrast	LCD Contrast	13	1-32
Foot Switch Assign	Foot SW	PLAY	PLAY, PUNCH, FX
Audio Sub Mix Switch	Sub Mixer	OFF	OFF, ON
Internal Mic On / Off Switch	Onbrd Mic	ON	OFF, ON
AB Quantize	AB Qtz	OFF	OFF, ON
Remain Information	Remain Inf	OFF	OFF, ON
Power Save Mode	PowerSave	OFF	OFF, 1, 3, 5, 10 (min)
Calibrate (Tuner)	Calib	440	435-445 (Hz)

Sync Parameter (*2)

Parameter Name	Display	Initial Value	Valid Settings
Rhythm Guide MIDI Channel	RhyMIDI Ch	10	1-16, OFF
Sync Generator	Sync Gen	OFF	OFF, MTC, MCK
MMC Master	MMC Master	OFF	OFF, ON
MTC Type	MTC Type	30	24, 25, 29D, 29N, 30
Offset (*1)	Offset	00:00:00-00.0	00:00:00-00.0-23:59:59-29.9

Parameter List

Scrub Parameter (*3)

Parameter Name	Display	Initial Value	Valid Settings
Scrub From / To Mode	FROM / TO	FROM	FROM, TO
Preview Switch	Preview SW	OFF	OFF, ON

Insert Mode Parameter (*3)

Parameter Name	Display	Initial Value	Valid Settings
Insert Mode	Insert Mode	INPUT<NORMAL>	INPUT<NORMAL>, INPUT<REC DRY>, TRACK 1–8, 1&2, 3&4, 5&6, 7&8, RHYTHM, MASTER

Rhythm Guide Parameter (*1)

Parameter Name	Display	Initial Value	Valid Settings
Arrangement / Pattern / Off	-	OFF	OFF, ARRANGE, PATTERN
Arrangement	Arrangement Name	P01	P01–50, S01–05
Pattern	Pattern Name	P001	P001–327, S001–100

Arrangement Parameter (*1)

Parameter Name	Display	Initial Value	Valid Settings
Step	current setting	1	1–50
Time Signature	current setting	4 / 4	1 / 1–8 / 1, 1 / 2–8 / 2, 1 / 4–8 / 4, 1 / 8–8 / 8
Tempo	current setting	-	25.0–250.0
Starting Measure	current setting	001	001–999
Pattern	current setting	-	P001–327, S001–100
Drum Kit	Drum Kit	-	STD1, STD2, ROOM, HARD, JAZZ, HIP-HOP, HOUSE, REGGAE, 808, SongKit1–5

Pattern Parameter

Parameter Name	Display	Initial Value	Valid Settings
Measure (*1)	current setting	1	1–999
Time Signature (*1)	current setting	4 / 4	1 / 1–8 / 1, 1 / 2–8 / 2, 1 / 4–8 / 4, 1 / 8–8 / 8
Tempo (*3)	current setting	-	25.0–250.0
Quantize (*3)	current setting		         HI
Click (*3)	Click	3	0–3

Troubleshooting

If the BR-864 does not function as you expect, please check the following points before assuming that a malfunction has occurred.

If this does not resolve the problem, contact a nearby Roland service center or your dealer.

Problems with the sound

No sound

- **Is the power of the BR-864 and of the connected equipment turned on?**
- **Are the audio cables connected correctly?**
- **Are any audio cables broken?**
- **Has the volume of the connected amp or mixer been lowered?**
- **Has the MASTER fader or headphone volume of the BR-864 been lowered?**
- **Is a memory card inserted?**
- **Has the wrong card been inserted?**
You can use commercially available CompactFlash cards as memory cards for the BR-864; The 3.3 V type with the capacities of 32 MB to 1 GB can be used.
- **Are you attempting to play back a short phrase of less than 1.0 seconds? Phrases of 1.0 seconds or less cannot be played.**

The volume level of the instrument connected to GUITAR/BASS jack or LINE IN jack is too low

- **Could you be using a connection cable that contains a resistor?**
Use a connection cable that does not contain a resistor.

A specific track cannot be heard

- **Has the track volume been lowered?**
- **Is the V-Track setting for a different V-Track?**
- **Has the track been muted?**

The input source cannot be heard

- **Did you adjust the SENS knob?**
- **Has INPUT SELECT been muted? (The INPUT SELECT indicator will be dark.)**
- **Has the INPUT LEVEL knob been set to “MIN”?**
- **If you are using the internal microphone, is “Built Mic” under UTILITY set to ON?**

Cannot record

- **Is a song protected?**
- **Is a memory card inserted?**
- **Does the memory card have insufficient remaining capacity?**
- **Has the recording mode (REC MODE) been selected correctly?**
- **Has the Phrase Trainer or Scrub Playback function been turned on?**

The recorded sound contains noise or distortion

- **Is the input sensitivity set appropriately?**
If the input sensitivity is too high, the recorded sound will be distorted. If it is too low, the input sound will be buried in noise. Adjust the SENS knob so that the level meter moves as much as possible without causing the PEAK indicator to light.
** Set it so the “0” is not indicated in the level meter.*
- **Are the track output levels appropriate?**
If you hear noise or distortion after bouncing tracks, the output level of the tracks was too high.
- **Is a mic with high output impedance connected directly to the BR-864?**
The BR-864 is designed with a wide margin of headroom. Also, since the MIC jacks are low impedance inputs (TRS type: 8.9 kΩ, XLR type: 8.2 kΩ (Hot-Cold)), the recording level may be too low, depending on the response of some mics. In such cases, connect the mic via a mic preamp to the BR-864, so that they can be boosted to line level before recording.

Cannot digitally record to an external device

- **Does the sampling rate of the BR-8 match that of the digital audio device?**
Set the digital audio device to a sampling rate of 44.1 kHz.
- **Does the digital signal format match?**
Your digital audio device may use a non-standard digital signal format. Connect the BR-864 to a digital audio device that supports CP-1201 or S/P DIF.

Problems with the memory card

“Unsupported Card!” is displayed

- Do you have a compatible (CompactFlash) memory card inserted in the BR-864?
- Is the memory card fully and securely inserted?

Synchronization problems (Cannot synchronize)

When using MTC to synchronize the BR-864 with a MIDI sequencer, the BR-864 must be the master device.

- Is the MIDI cable connected correctly?
- Is the MIDI cable broken?
- Has the sync generator been set to the desired synchronization procedure (MTC or MIDI Clock)? (p. 142)
- If you are synchronizing with MTC, has the other device been set to the same MTC type? (p. 142)
- Has the MIDI sequencer been set correctly?
- Is the MIDI sequencer ready to play back?
- Does the other device support the MMC commands of the BR-864?

Synchronization with the rhythm machine is lost

- Is the connected rhythm machine receiving Song Position Pointer?

Certain rhythm machines are unable to receive Song Position Pointer while in Pattern mode.

Check the MIDI implementation for the rhythm machine you are using.

Problems with USB

Idling screen not displayed

- Is the USB cable properly connected?
- Is your computer's operating system compatible with the BR-864?
Windows: Windows Me/2000 or later
Macintosh: Mac OS 9.1 or later

Other problems

Memory card data was damaged

If memory card data has been damaged, the following causes are possible. Please initialize the card once again (p. 149).

- Was the power turned off while the recorder was operating?
- Was a strong physical shock applied to the memory card?
- Could the power have been turned off while the memory card was being accessed?
- Was the card initialized on a PC or digital camera?

Error Messages

If you attempt an incorrect operation or if an operation could not be executed, the display will indicate an error message. Refer to this list and take the appropriate action.

Battery Low!

Cause: The batteries are depleted (6 x AA dry-cell batteries).

Solution: Replace the batteries as soon as possible (p. 22).

Cannot Edit! Quantize is Low!

Cause: During Step Recording of a pattern, the Quantize setting is too coarse, so multiple entries are appearing at the same point in the matrix.

Solution: Fine the Quantize setting (p. 100).

Cannot Edit! This is a Preset

Cause: Preset data is selected; you cannot edit this data.

Solution: Copy the song data and then edit that.

Cannot Insert!

Cause: No further steps or measures can be entered.

Solution: When creating Arrangement, a maximum of 50 steps and 999 measures can be set.

Cannot Program! Rhythm Guide Off

Cause: The Rhythm Guide is switched off, so you cannot program it.

Solution: Press [ARRANGE / PATTERN / OFF] to select Arrange mode or Pattern mode.

ERROR! Card Busy

Cause: If this message appears after you have been using the memory card with the BR-864, the data on the card has become fragmented, causing delays in reading and writing data.
Or, you could be using memory card with a slow processing speed.

Solution 1: Reduce the number of tracks that are played back simultaneously. Use track bouncing etc. to combine tracks, or erase or cut data from tracks which you do not need to playback, and then try the playback again.

Solution 2: Reduce the number of tracks that are being recorded simultaneously.

Solution 3: Reduce the Data Type (STD (LV1) or LONG (LV2)), and then try creating the song again.

* In cases of unfavorable card access conditions, such as when track editing or punch-in recording etc. is used to connect phrases (musical data) of several seconds.

ERROR! Card Full

Cause: It is not possible to record or copy due to small memory capacity.

Solution: Back up the data you need to your computer (p. 158), and delete unneeded data.

ERROR! CARD Read

Cause: Memory card data cannot be loaded correctly.

Solution 1: Turn off the BR-864, properly insert the memory card, then turn the BR-864 back on.

Solution 2: Initialize the card (p. 149).

* If the same message appears after you have taken the above steps, it is possible that the memory card is malfunctioning.

ERROR! Card Write

Cause: An error occurred while writing data to the memory card.

Solution: The memory card must be initialized (p. 149). Also, the song data you had been attempting to save will be lost.

ERROR! Event Full

Cause: The BR-864 has used up all the events that can be handled by one song.

Solution: Perform the Song Optimize operation (p. 84).

What is an event?

The smallest unit of memory used by the BR-864 to store recorded results on disk is the event. A newly created song provides approximately 1,000 events per song.

For each track, one recording pass uses two events. Operations such as punch-in / out or track copy also use up events. The number of events that are used up will fluctuate in a complex way.

Even if there is capacity remaining on the memory card, further recording or track editing will not be possible if all of the events are used up. In such cases, an error message such as "Event Full" will appear.

ERROR! Memory Full

Cause: The total time of the drum sounds for one drum kit that can be loaded with tone load has exceeded 13 seconds.

Solution: Make sure the drum sounds being loaded by means of tone load do not exceed a total of 13 seconds (p. 105, p. 170).

ERROR! MIDI Buffer Full

Cause: Excessive number of MIDI messages being output.

Solution 1: Either decrease the tempo of the Rhythm Guide or reduce the number of Note messages (p. 93, p. 96).

Solution 2: Set the RhyMIDI ch to "OFF" (p. 142).

ERROR! No File

Cause: The BR-864's [EXIT] button was pressed during the import of a WAV or AIFF file (p. 164), when there were no WAV or AIFF files in the "USB" folder.

Solution: Copy the WAV or AIFF files that you want to import to the "USB" folder.

Lack of Event!

Cause: It is not possible to execute Undo or Redo if fewer than 200 events remain.

Solution: Perform the Song Optimize operation (p. 84).

Mastering Mode! Step disallowed.

Cause: The BR-864 is in Mastering Mode.

Solution: The attempted operation is not allowed.

No Card!

Cause: You have tried to operate the recorder, or access the memory while the memory card (CompactFlash) is not inserted, or is not inserted properly.

Cause: The memory card has been removed after selection of data on that memory card.

Solution: Turn off the BR-864, properly insert the memory card, then turn the BR-864 back on.

No Song!

Cause 1: There are no songs on the memory card.

Solution 1: Create a new song (p. 30).

Cause 2: Incorrect data is in the song folder, or the necessary data is not present.

Solution 2: Restore the data backed up on the computer to the BR-864. In this case, restore each "ROLAND" folder to the BR-864 (p. 158).

Power Down!

Cause: Internal power source voltage is below than guaranteed workable range.

Solution: In case of using PSA adaptor:
Cable might be broken or adaptor itself might be malfunctioning. Please contact Roland Service or Roland authorized dealers.
In case of using batteries:
Please replace with new batteries (p. 22).

Protected!

Cause: You are attempting to write data to a song that has protection switched on.

Solution: To write data to the song, switch Protect to OFF (p. 85).

Set the Repeat!

Cause: Repeat A (Starting Point) and B (Ending Point) is not set.

Solution: Set the Repeat A and B (p. 49).

Stop P.Trainer!

Cause: The operation you attempted cannot be done while the Phrase Trainer (p. 139) is operating.

Solution: Press [PHRASE TRAINER] to turn off the Phrase Trainer.

Stop Recorder!

Cause: The operation you attempted cannot be done while the recorder is running (playing or recording).

Solution: Press [STOP] to stop playback or recording.

Too Many Songs!

Cause: You are attempting to create more than 100 songs.

Solution: Erase unneeded songs (p. 83).

Unformatted!

Cause: The Memory card is not formatted by DOS.

Solution 1: Turn off the BR-864, properly insert the memory card, then turn the BR-864 back on.

Solution 2: Initialize the card (p. 149).

Unsupported Card

Cause: The memory card (CompactFlash) or MicroDrive inserted is not compatible with the BR-864.

Solution: Use a memory card compatible with the BR-864 (32 MB to 1 GB CompactFlash with a power-source voltage of 3.3 V).

Unsupported Format!

Cause 1: The BR-864 cannot recognize or use the format of the inserted memory card.

Solution 1: Insert a memory card initialized for use with the BR-864 (p. 149).

Cause 2: You have attempted to load an incompatible WAV or AIFF file or SMF to the BR-864.

Solution 2: Check the format of the WAV or AIFF file or SMF.

MIDI Implementation

1. TRANSMITTED DATA

■Channel Voice Message

●Note On

If the MIDI parameter “RhyMIDI ch” is set to “1–16,” note numbers/velocities corresponding to the rhythm pattern will be transmitted on the MIDI channel that is specified for the rhythm guide.

Status	Second	Third
9nH	mmH	lH
n = MIDI Channel No. :	0H - FH (ch.1 - ch.16)	
mm = Note No. :	00H - 7FH (0 - 127)	
ll = Velocity :	01H - 7FH (1 - 127)	

●Note Off

If the MIDI parameter “RhyMIDI ch” is set to “1–16,” note numbers corresponding to the rhythm pattern will be transmitted on the MIDI channel specified for the rhythm guide.

Status	Second	Third
8nH	mmH	lH
n = MIDI Channel No. :	0H - FH (ch.1 - ch.16)	
mm = Note No. :	00H - 7FH (0 - 127)	
ll = Velocity :	40H (64)	

○Notes sounded by the rhythm guide correspond to note numbers as follows.

Rhythm Guide Tone	Note Number
Cross Stick	G 1 (31)
Metronome (click)	A 1 (33)
Metronome (bell)	A#1 (34)
Kick	C 2 (36)
Snare	D 2 (38)
Tom 4	F 2 (41)
Closed hi-hat	F#2 (42)
Tom 3	A 2 (45)
Open hi-hat	A#2 (46)
Tom 2	C 3 (48)
Crash cymbal	C#3 (49)
Tom 1	D 3 (50)
Ride cymbal	D#3 (51)
Cowbell	G#3 (56)

■System Common Messages

●MIDI Time Code Quarter Frame Messages

If the Sync parameter “Syn Gen” is set to “MTC,” quarter frame messages of the time code type specified by “MTC Type” will be transmitted when the BR-864 is running (recording or playing). The transmitted time counts are summed to “SMPTE (MTC) Offset Time” as the song top is “00:00:00:00”.

Status	Second
F1H	mmH (= 0nnndddd)

nnn = Message type :	0 = Frame count LS nibble
	1 = Frame count MS nibble
	2 = Seconds count LS nibble
	3 = Seconds count MS nibble
	4 = Minutes count LS nibble
	5 = Minutes count MS nibble
	6 = Hours count LS nibble
dddd = 4 bit nibble data :	7 = Hours count MS nibble
	0h - FH (0 - 15)

Bit Field is assigned as follows.

Frame Count	xxxxyyyy	
	xxx	Reserved (000)
	yyyyy	Frame No.(0-29)
Seconds Count	xyyyyyyy	
	xx	Reserved (00)
	yyyyy	Seconds (0-59)
Minutes Count	xyyyyyyy	
	xx	Reserved (00)
	yyyyy	Minutes (0-59)
Hours Count	xyzzzzzz	
	x	Reserved (0)
	yy	Time Code type

* The time code types defined by the MIDI specification correspond to the BR-864 Sync parameter “MTC Type” as follows.

MIDI specification setting	“MTC Type” setting
0 = 24 Frames/Sec	24
1 = 25 Frames/Sec	25
2 = 30 Frames/Sec (Drop Frame)	29D
3 = 30 Frames/Sec (Non Drop Frame)	29N or 30
zzzzz Hours (0–23)	

●Song Position Pointer

The current position is transmitted by the Song Position Pointer Message when the BR-864 is stopped, or the locate operation has been performed, if the SYNC parameter “Sync Gen” is set to “MCK.”

Status	Second	Third
F2H	mmH	nnH

mm (LSB), nn (MSB) = Song Position Point: 00H 00H - 7FH 7FH

■System Realtime Message

Transmitted when “Sync Gen” is “MCK” in the SYNC parameter.

●Timing Clock

Status
F8H

●Active Sensing

Status
FEH

* This is transmitted at intervals of approximately 200 msec.

●Start

Status
FAH

●Continue

Status
FBH

●Stop

Status
FCH

MIDI Implementation

■System Exclusive Message

Status	Data Bytes	Status
F0H	iiH, ddH, ..., eeH	F7H
Byte	Description	
F0H	Status of Exclusive Message	
iiH	ID Number	
	7EH Universal Non Realtime Message	
	7FH Universal Realtime Message	
ddH	Data: 00H - 7FH (0-127)	
:	:	
eeH	Data	
F7H	EOX (End of Exclusive Message)	

The BR-864 can transmit and receive Universal System Exclusive messages.

○About Device ID

The Device ID is used to distinguish one device from another.

●Universal System Exclusive Message

○MIDI Time Code Commands

○Full Message

Basic operation of quarter frame messages will be handled.

Status	Data Bytes	Status
F0H, 7FH	Dev, 01H, 01H, hrH, mnH, scH, frH	F7H
Byte	Description	
F0H, 7FH	Universal System Exclusive Message Realtime Header	
Dev	Device ID (7FH)	
01H	sub-ID #1 (MIDI Time Code)	
01H	sub-ID #2 (MIDI Full Message)	
hrH	Hours and Type 0 yy zzzzz	
	yy type	
	00 = 24 Frames / sec	
	01 = 25 Frames / sec	
	10 = 30 Frames / sec (Drop Format)	
	11 = 30 Frames / sec (Non Drop Format)	
	zzzzz hours (00-23)	
mnH	Minutes (00-59)	
mnH	Seconds (00-59)	
frH	Frames (00-29)	
F7H	EOX (End of Exclusive Message)	

When you change the song position, the device ID will be transmitted as 7FH.

○MIDI Machine Control Commands

Status	Data Bytes	Status
F0H	7FH, Dev, 06H, aaH, ..., bbH	F7H
Byte	Description	
F0H	Status of Exclusive Message	
7FH	Universal System Exclusive Message Realtime Header	
Dev	Device ID (7FH)	
06H	MMC Command Message	
aaH	Command	
:	:	
bbH	Command	
F7H	EOX (End of Exclusive Message)	

* see '2. MIDI Machine Control' section

2. MIDI Machine Control

■MIDI Machine Control Command Reference

●STOP (MCS)

Status	Data Bytes	Status
F0H	7FH, Dev, 06H, 01H	F7H
Byte	Description	
F0H	Status of Exclusive Message	
7FH	Universal System Exclusive Message Realtime Header	
Dev	Device ID (7FH)	
06H	MMC Command Message	
01H	STOP (MCS)	
F7H	EOX (End of Exclusive Message)	

If [STOP] was pressed, the BR-864 transmits this message.

●DEFERRED PLAY (MCS)

Status	Data Bytes	Status
F0H	7FH, Dev, 06H, 03H	F7H
Byte	Description	
F0H	Status of Exclusive Message	
7FH	Universal System Exclusive Message Realtime Header	
Dev	Device ID (7FH)	
06H	MMC Command Message	
03H	DEFERRED PLAY (MCS)	
F7H	EOX (End of Exclusive Message)	

If [PLAY] was pressed, the BR-864 transmits this message.

●RECORD STROBE

Status	Data Bytes	Status
F0H	7FH, Dev, 06H, 06H	F7H
Byte	Description	
F0H	Status of Exclusive Message	
7FH	Universal System Exclusive Message Realtime Header	
Dev	Device ID (7FH)	
06H	MMC Command Message	
06H	RECORD STROBE	
F7H	EOX (End of Exclusive Message)	

If [REC] was pressed out of the recording condition, the BR-864 transmits this message.

●RECORD EXIT

Status	Data Bytes	Status
F0H	7FH, Dev, 06H, 07H	F7H
Byte	Description	
F0H	Status of Exclusive Message	
7FH	Universal System Exclusive Message Realtime Header	
Dev	Device ID (7FH)	
06H	MMC Command Message	
07H	RECORD EXIT	
F7H	EOX (End of Exclusive Message)	

If [PLAY] or [REC] was pressed while recording, the BR-864 transmits this message.

●MMC RESET

Status	Data Bytes	Status
F0H	7FH, Dev, 06H, 0DH	F7H
Byte	Description	
F0H	Status of Exclusive Message	
7FH	Universal System Exclusive Message Realtime Header	
Dev	Device ID (7FH)	
06H	MMC Command Message	
0DH	MMC RESET	
F7H	EOX (End of Exclusive Message)	

When powered on the BR-864 transmits this message.

●LOCATE (MCP)

○Format 2 - LOCATE [TARGET]

Status	Data Bytes	Status
F0H	7FH, Dev, 06H, 44H, 06H, 01H, hrH, mnH, scH, frH, ffH	F7H
Byte	Description	
F0H	Status of Exclusive Message	
7FH	Universal System Exclusive Message Realtime Header	
Dev	Device ID (7FH)	
06H	MMC Command Message	
44H	LOCATE(MCP)	
06H	Number of Bytes	
01H	"TARGET" sub command	
	hrH, mnH, scH, frH, ffH	
	Standard Time with Sub Frame	
F7H	EOX (End of Exclusive Message)	

This message is transmitted when the song position moves.

<Example 1>

What is the decimal equivalent of 5AH?

From the above table, 5AH = 90.

<Example 2>

What is the decimal equivalent of the 7-bit hexadecimal values 12 34H?

From the above table, 12H = 18 and 34H = 52

Thus, $18 \times 128 + 52 = 2356$

<Example 3>

What is the decimal equivalent of the nibbled expression 0A 03 09 0DH?

From the above table, 0AH = 10, 03H = 3, 09H = 9, 0DH = 13

Thus, the result is $((10 \times 16 + 3) \times 16 + 9) \times 16 + 13 = 41885$

<Example 4>

What is the nibbled equivalent of the decimal number 1258?

16)	1258	
16)	78	...10
16)	4	...14
	0	... 4

From the above table, 0=00H, 4=04H, 14=0EH, 10=0AH

Thus the result is 00 04 0E 0AH

3. Supplementary material

●Decimal/Hexadecimal table

(hexadecimal values are indicated by a following "H")

MIDI uses 7-bit hexadecimal values to indicate data values and the address and size of exclusive messages. The following table shows the correspondence between decimal and hexadecimal numbers.

D	H	D	H	D	H	D	H
0	00H	32	20H	64	40H	96	60H
1	01H	33	21H	65	41H	97	61H
2	02H	34	22H	66	42H	98	62H
3	03H	35	23H	67	43H	99	63H
4	04H	36	24H	68	44H	100	64H
5	05H	37	25H	69	45H	101	65H
6	06H	38	26H	70	46H	102	66H
7	07H	39	27H	71	47H	103	67H
8	08H	40	28H	72	48H	104	68H
9	09H	41	29H	73	49H	105	69H
10	0AH	42	2AH	74	4AH	106	6AH
11	0BH	43	2BH	75	4BH	107	6BH
12	0CH	44	2CH	76	4CH	108	6CH
13	0DH	45	2DH	77	4DH	109	6DH
14	0EH	46	2EH	78	4EH	110	6EH
15	0FH	47	2FH	79	4FH	111	6FH
16	10H	48	30H	80	50H	112	70H
17	11H	49	31H	81	51H	113	71H
18	12H	50	32H	82	52H	114	72H
19	13H	51	33H	83	53H	115	73H
20	14H	52	34H	84	54H	116	74H
21	15H	53	35H	85	55H	117	75H
22	16H	54	36H	86	56H	118	76H
23	17H	55	37H	87	57H	119	77H
24	18H	56	38H	88	58H	120	78H
25	19H	57	39H	89	59H	121	79H
26	1AH	58	3AH	90	5AH	122	7AH
27	1BH	59	3BH	91	5BH	123	7BH
28	1CH	60	3CH	92	5CH	124	7CH
29	1DH	61	3DH	93	5DH	125	7DH
30	1EH	62	3EH	94	5EH	126	7EH
31	1FH	63	3FH	95	5FH	127	7FH

D: decimal

H: hexadecimal

* Decimal expressions such as used for MIDI channel, Bank Select, and Program Change will be the value 1 greater than the decimal value given in the above table.

* Since each MIDI byte carries 7 significant data bits, each byte can express a maximum of 128 different values. Data for which higher resolution is required must be transmitted using two or more bytes. For example a value indicated as a two-byte value of aa bbH would have a value of $aa \times 128 + bb$.

* For a signed number (+/-), 00H = -64, 40H = +/-0, and 7FH = +63. I.e., the decimal equivalent will be 64 less than the decimal value given in the above table. For a two-byte signed number, 00 00H = -8192, 40 00H = +/-0, and 7F 7FH = +8191. For example the decimal expression of aa bbH would be $aa \text{ bbH} - 40 \text{ 00H} = (aa \times 128 + bb - 64 \times 128)$.

* Hexadecimal notation in two 4-bit units is used for data indicated as 'nibbled'. The nibbled two-byte value of 0a 0b H would be $a \times 16 + b$.

■MIDI Machine Control (MMC) Command, Information Field / Response Reference

●Commands Transmitted

Command	Action
01H STOP	STOP
03H DEFERRED PLAY	PLAY
06H RECORD STROBE	REC / PUNCH IN
07H RECORD EXIT	PUNCH OUT
0DH MMC RESET	RESET
44H 01H LOCATE TARGET	LOCATE

MIDI Implementation Chart

8-TRACK DIGITAL STUDIO

Date : Mar. 1, 2003

Model BR-864

MIDI Implementation Chart

Version : 1.00

Function...		Transmitted		Recognized	Remarks
Basic Channel	Default Changed	1-16 1-16	* 1 * 1	X *****	
Mode	Default Messages Altered	Mode 3 X *****		X X X	
Note Number :	True Voice	31, 33, 34, 36, 38, 41, 42, 45, 46, 48-51, 56 *****	* 1	X	
Velocity	Note ON Note OFF	O 9n V=1-127 O 8n V=64	* 1 * 1	X X	
After Touch	Key's Ch's	X X		X X	
Pitch Bend		X		X	
Control Change		X		X	
Prog Change	: True #	X *****		X *****	
System Exclusive		O		X	
System Common	: Quarter Frame : Song Pos : Song Sel : Tune	O O X X	* 2 * 3	X X X X	
System Real Time	: Clock : Command	O O	* 3 * 3	X X	
Aux Message	: All sound off : Reset all controllers : Local ON / OFF : All Notes OFF : Active Sense : System Reset	X X X X O X		X X X X X X	
Notes		* 1 Rhythm Guide only. * 2 "SYNC parameter: Sync Gen = MTC" only. * 3 "SYNC parameter: Sync Gen = MCK" only.			

Mode 1 : OMNI ON, POLY

Mode 2 : OMNI ON, MONO

O : Yes

Mode 3 : OMNI OFF, POLY

Mode 4 : OMNI OFF, MONO

X : No

Specifications

BR-864: Digital Studio

● Tracks

Track: 8 V-Track: 64 (8 V-Tracks per each Track)

* Up to 2 tracks can be recorded simultaneously, and up to 8 tracks can be played back simultaneously.

● Useful Capacity

CompactFlash: 32 M–1 G bytes

● Data Type

HiFi (MT2)

STANDARD (LV1)

LONG (LV2)

● Signal Processing

AD Conversion: 24 bit, $\Delta\Sigma$ Modulation + AF-AD (Guitar/Bass)
24 bit, $\Delta\Sigma$ Modulation + AF-AD (Mic)
24 bit, $\Delta\Sigma$ Modulation (Line)
24 bit, $\Delta\Sigma$ Modulation (Simul)

DA Conversion: 24 bit, $\Delta\Sigma$ Modulation

Internal Processing: 24 bit (digital mixer section)

● Sample Rate

44.1 kHz

● Frequency Response

20 Hz to 20 kHz (+1/-3 dBu)

● Recording Time (1 track)

Capacity	Data type		
	HiFi (MT2)	STD (LV1)	LONG (LV2)
32 MB	16 min.	19 min.	24 min.
64 MB	32 min.	39 min.	49 min.
128 MB	65 min.	78 min.	98 min.
256 MB	130 min.	156 min.	196 min.
512 MB	260 min.	312 min.	392 min.
1 GB	520 min.	624 min.	784 min.

* The above-listed recording times are approximate. Times may be slightly shorter depending on the number of songs that were created.

* The above number is the total for all the tracks that are used. If each of the eight tracks contain an equal amount of data, the length of the resulting song will be approximately 1/8 of the above.

● Nominal Input Level (Variable)

GUITAR/BASS jack: -24 dBu

MIC (TRS balanced/XLR) jack: -44 dBu

LINE jack: -16 dBu

● Input Impedance

GUITAR/BASS jack: 1 M Ω

MIC (TRS balanced/XLR) jack: 8.9 k Ω (HOT-COLD)
8.2 k Ω (HOT-GND, COLD-GND)

LINE jack: 15 k Ω

● Nominal Output Level

LINE OUT jack: -10 dBu

● Output Impedance

LINE OUT jack: 2 k Ω

Headphone jack: 147 Ω

● Recommended Load Impedance

LINE OUT jack: 20 k Ω or greater

Headphone jack: 8–50 Ω

● Residual Noise Level

LINE OUT jack: -85 dBu or less

(INPUT SELECT: GUITAR/BASS, input terminated with 1 k Ω , INPUT SENS: CENTER, IHF-A, typ., EFFECT: OFF)

● Interface

USB Connector

DIGITAL OUT: Optical type

● Display

16 Characters x 2 Lines + Approx. 100 icons (Backlit LCD)

● Connectors

GUITAR/BASS jack (1/4 inch phone type)

MIC jacks (TRS Balanced 1/4 inch phone type, XLR type)

LINE IN jack L/R (RCA Phono type)

LINE OUT jack L/R (RCA Phono type)

DIGITAL OUT Connector (Optical type)

FOOT SW/EXP PEDAL jack (1/4 inch phone type)

MIDI OUT Connector

Headphone Jack (Stereo 1/4 inch phone type)

● Power Supply

DC 9 V; Supply AC Adaptor (PSA series), Dry batteries x 6

Specifications

● Current Draw

200 mA

* *Expected battery life under continuous use:*

Alkaline: 5 hours

These figures will vary depending on the actual conditions of use.

● Dimensions

322 (W) x 225 (D) x 69 (H) mm

12-11/16 (W) x 8-7/8 (D) x 2-3/4 (H) inches

● Weight

1.65 kg / 3 lbs 11 oz (excluding batteries)

● Accessories

Dry battery (R6 (AA) type) x 6

Demo Card

Owner's Manual

Effect Patch List

Roland Service (information sheet)

● Options

AC Adaptor: PSA series

Foot Switch: FS-5U

Pedal Switch: DP-2 (Roland)

Expression Pedal: EV-5 (Roland), FV-300L

* $0\text{ dBu} = 0.775\text{ V rms}$



In the interest of product improvement, the specifications and / or appearance of this unit are subject to change without prior notice.

Index

Numerics

24	143, 152
25	143, 152
29D	143, 152
29N	143, 152
30	143, 152

A

AB	73–74, 76–77, 79–80
AB Qtz	50, 151
AC	124
AC Adaptor	22, 24
ACOUSTIC GTR	112
Acoustic Guitar Simulator	117
Acoustic Processor	117
ACOUSTIC SIM	111
AIFF	161–162
Algorithm	33, 111, 127
ALL	75–76, 78, 81, 107–108, 147
AMG	124
ARRANGE/PATTERN/OFF	20, 35–36, 91–96, 98–100, 102–104
Arrangement	35–36, 90–93
Arrangement Mode	35, 90–91
Arrangement Name	94
Attack	118, 121, 130
Attack Time	118
Audio Sub Mix	146
AUDIO TRACK MIXER	18
AUTO PUNCH	18
AUTO PUNCH IN	52
AUTO PUNCH ON/OFF	53–54
AUTO PUNCH OUT	52
Auto Punching In/Out	52

B

BACKUP	158–159, 167–168, 170, 172
Bank	33, 56, 111, 114–115
Bass	124
Bass Cut Filter	128
BASS MULTI	113
BASS SIM	112
Bass Simulator	117
Battery	150
battery	22
Battery Cover	22
Battery Low	22
BG LEAD	124
Bit	122
BLUES	124
Body	117
BOSS-Cmp	118
BOUNCE	38, 42, 60

Bounce	42, 60
BOW	120
BPF	123
BR0 Folder	156
BR-532	159
BRASS	120
Bright	124

C

C.Adjust	140
Calib	138
Calibrate	138
Card Cover	16
Card Protector	16
Center Cancel	139
CentrCncel	139
Charct	117
CHO/DLY	41–42, 62–63, 131
CHORUS	41, 62, 131–132
Chorus	62, 117
Chromatic	121
Chromatic Tuner	15, 137
CLEAN	124
Click	99
CompactFlash	16, 25, 29
Compressor	118, 129
Contrast	26
COPY	95, 103, 107
Copy	73
Copy Prtct	87
Cord Hook	22
COSM	15
COSM BASS AMP	113
COSM COMP BSS	113
COSM COMP GTR	112
COSM COMP VCL	114
COSM Comp/Limiter	118
COSM GTR AMP	111
CPY	73–75, 83
CRD	29, 149
CRUNCH	124
CURSOR	20
Cutoff F	121, 123

D

D:E	122–123
DBLN	41, 62, 131–132
DC IN	22
D-Comp	118
De-esser	118
Defretter	118
DELAY	41, 62, 131–132

Delay 62, 119
 DELETE/MUTE 19, 39, 99, 102
 Demo Song 26
 Depth 117, 119–120, 123, 125, 132
 DETUNE 123
 DIGITAL 122
 Digital Copy 86
 Digital Copy Protect 86
 DIGITAL OUT 22
 Dir Level 121–126
 Display 21, 26
 Dither 130
 Dly Time 128
 Dly Tme 119, 132
 Doubling 41, 62, 119, 131–132
 DOWN 126
 Drum Kit 104

E

E 90
 E (End) 75, 78, 81
 E.Level 118–119, 132
 EDIT 57, 66, 93–94, 110, 127
 EDT 83–86
 Effect Patch 33, 56–58
 EFFECTS 17, 33, 57, 110
 EFX 59
 End Point 106
 Ending 90
 ENHANCE 117
 Enhancer 119, 128
 ENTER 20, 101
 EQ 19, 40, 64, 133
 Equalizer 119, 128
 ERASE 94–95, 103, 108
 Erase 79
 ERS 79–81, 83
 EXIT 20
 Expander 129
 EXPORT 161–162
 Expression Pedal 25, 136

F

F 90
 Feedback 119, 132
 FF 18
 Fil Decay 121
 Fil Depth 121
 Fil Sens 121
 FILE 171–172
 Fill 90
 Filter 122

Flanger 120
 Foot SW 52, 136, 151
 FOOT SW/EXP PEDAL 22, 136
 Foot Switch 25, 52, 136
 Foot Volume 120
 Formant1 126
 Formant2 126
 Formatting 29
 FRAME 21
 Freq 119, 128
 Frequency 124, 126
 FROM 152
 From/To 152
 FX 136
 Fx Level 122, 124
 FX Type 41, 62, 131–132
 FX1 Level 126
 FX2 Level 126

G

Gain 123–124, 128
 GTR 34, 56–57, 110
 GTR SYNTH 112
 Guitar Synth 120
 GUITAR/BASS 15, 17, 21, 31, 37, 46

H

HALL 41, 62, 131–132
 Harmonist 122
 Headphone 20
 HI 97, 100
 Hi Attack 129
 Hi F 133
 Hi G 133
 Hi Gain 120
 Hi Level 130
 Hi Ratio 129
 Hi Release 129
 Hi Thres 129
 HiFi (MT2) 30, 68
 High Freq 128
 High Gain 128
 High Mid Freq 128
 High Mid Gain 128
 High Mid Q 128
 High Q 128
 High Type 128
 Hi-M F 120
 Hi-M Gin 119
 Hi-M Q 120
 HPF 123
 HUMBUCK 117

I

IMPORT	164–165
Import	96
IN	18, 33, 47, 90
In Send	63
INF	68, 118, 129
INI	29, 147–149
Initialize	29, 147–149
INPUT	38, 48, 59, 153
Input	118, 128
Input Gain	128
INPUT LEVEL	18, 33
INPUT SELECT	17, 31, 37, 46
Insert Effect	33–34, 56, 110
Insert Mode	59, 151, 153
Interval	122
Intervl	121
Intro	90

J

JC-120	124
JUMBO	117

K

Key	121–122
KIT	104

L

LCD Contrast	26, 151
Level	117–120, 125–126, 130
Level Meter	21, 33
Limiter	130
LIN	34, 56
LINE	15, 17, 31–32, 37, 46
LINE IN	21
LINE OUT	21
Lo Attack	129
Lo F	133
Lo G	133
Lo Level	130
Lo Mix Lvl	119
Lo Ratio	129
Lo Release	129
Lo Thres	129
LOAD	106
LOCATOR	18, 70
Locator	70
Locator function	70
Locator Point	70
LO-FI BOX	115
Lo-Fi Box	122
Lo-M F	119

Lo-M Gin	119
Lo-M Q	119
LONG (LV2)	30, 68
Loop Effect	41, 62, 131
LOOP EFFECTS	19, 41, 62–63, 131
Loop Recording	54
Low Boost	140
Low Freq	128
Low Gain	119, 128
Low Mid Freq	128
Low Mid Gain	128
Low Mid Q	128
Low Q	128
Low Type	128
LPF	123
LR	33

M

Mac OS 9.1	156
Macintosh	156, 159, 162, 165, 168, 172
MANUAL	123
Manual	120, 123
Manually Punching In / Out	51
MASTER	18, 59, 153
Master	124, 142
MASTER Fader	25
Master Tape	86
MASTERING	38, 43, 65
Mastering	43, 65
Mastering Tool Kit	38, 65–67, 127
MATCH	124
Matrix	97, 101
MCK	143
MEAS	21
Measure	97, 100
MEMORY CARD	20
Memory Card	16, 25, 29, 149
METAL	124
METAL D	124
MIC	15, 17, 20–21, 24, 31–32, 34, 37, 46, 56–57
Mic Dist	117
Mic Level	125
Mic Set	125
Mid Attack	129
Mid Level	130
Mid Ratio	129
Mid Release	129
Mid Thres	129
Middle	124
MIDI	141
MIDI Channel	141
MIDI Connector	141
MIDI Implementation Chart	141

MIDI IN 141
MIDI OUT 22, 141
MIDI Sequencer 142
Mix Level 119
Mix Lvl 128
Mixer 130
MMC 144
MMC Master 145, 151
Mode 125
Modify Fil 123
Mono 37, 46, 60
MOV 77–78
Move 76
MS 124
MTC 143–144
MTC Type 143, 152
Mute 39

N

NAM 84
NAME 58, 67, 94, 102
NEW 31
NO 20
No more Memory 83
Noise 121–122
Noise Suppressor 123

O

Oct Level 123
Octave 123
Offset 144, 152
ON / OFF 18
On / Off 117–120, 122–126, 128–130, 133
Onbrd Mic 32, 151
OPT 84
OS 156
OUT 18
Output 130
Output Gain 128
Overdubbing 39

P

PAN 19, 40, 47, 108
Pan 40, 47, 108
PAN-SQR 125
PAN-TRI 125
Patch Name 58, 67
Pattern 35–36, 92, 96
Pattern Mode 35, 90–91
Pattern Name 102
Pattern Number 93
PEAK 17, 128

Peak 126
PEDAL 123, 126
Pedal Hold 121
Phaser 123
PHRASE TRAINER 19, 139
Phrase Trainer 15, 139
PickUp 117
PIEZO 117
Pitch 123
Pitch Shifter 123
PLAY 18, 136
Play Screen 25
PLAYER 122
Polarity 126
Portamento 121
Post Fltr 122
POWER 22
Power Save 150
PowerSave 150–151
Pre Dly 118, 132
Pre Filter 122
Preamp 124
Presence 124
Preset Arrangement 36, 90
Preset Drum Kit 104
Preset Patch 34, 56
Preset Pattern 36, 90
Preview 71, 106
Preview SW 152
PROGRAM 20, 93–94, 96, 98–100, 104
PRT 85
PUNCH 52, 136
Punching In 51
Punching Out 51
PWM Depth 120
PWM Rate 120

Q

Quantize 97, 100

R

Rack160 118
RADIO 122
Rate 117, 120, 123, 125, 132
Ratio 118
REAL 96, 98–99
Realtime Recording 96, 99
REC 18
REC MODE 19, 21, 37–38, 42–43, 48, 60, 65, 98–99
REC TRACK 19, 37, 39, 46, 97, 101, 104
Recording Time 30
Redo 55

Reference Pitch 138
 Rehearse 98
 Release 121, 123, 130
 Release Time 118
 Remain Inf 68, 151
 REPEAT 18, 49
 Repeat 49
 Resonance 120–121, 123
 REV 41–42, 62–63, 131
 Rev Send 132
 Rev Time 132
 REVERB 132
 Reverb 62
 REW 18
 RHR 98
 RHY 148
 Rhy Send 63
 RhyMIDI ch 142, 151
 RHYTHM 33, 59, 153
 RHYTHM GUIDE 20
 Rhythm Guide 14, 35, 90
 RHYTHM GUIDE Fader 27, 35, 91–92
 RHYTHM PAD 20, 97, 101
 Ring Modulator 124
 RiseTme 125
 ROLAND Folder 156
 ROOM 41, 62, 131–132

S

S (Start) 75, 78, 81
 S EFX 148
 SAW 120
 SCR 152
 Scrub 71
 SCRUB FROM 71
 Scrub Parameter 151–152
 Scrub Point 71
 SCRUB TO 71
 SEL 26
 Send Level 42, 63
 SENS 17, 32
 Sens 118–120, 126, 128
 Separation 119–120, 122–123
 SHELUNG 128
 Sibilant 118
 SIMUL 17, 32, 37, 46, 57
 SINGLE 117, 119
 SLDN 124
 Slow Attack 125
 SMF 96, 167
 SMF Folder 156
 SML 34, 56
 Smpl Rate 122

Soft Clip 130
 Song Arrangement 36, 90, 93
 Song Copy 83
 Song Drum Kit 104
 Song Erase 83
 Song Name 84
 Song Optimize 55, 84
 Song Patch 34, 56
 Song Pattern 36, 90
 Song Protect 85
 Speaker Simulator 125
 SplitH 128
 SplitL 128
 SQUARE 120
 Start Point 106
 Starting Measure 93
 STD 117
 STD (LV1) 30, 68
 STEP 100
 Step 94
 Step Recording 96, 100, 102
 Stereo 37, 46
 STEREO MULTI 115
 STOP 18
 Sub Mixer 146, 151
 Sustain 118
 Syn Level 121
 SYNC 141–142, 144
 Sync Gen 143, 145, 151
 Sync Parameter 151
 SYS 26, 32, 50, 52, 68, 136, 146–147, 150–151, 153
 System 147
 System Parameter 151

T

T (To) 74–75, 77–79
 TAP 36, 92, 97, 101, 104, 119
 TAP (TEMPO) 20
 TEMPO 21
 Tempo 36, 92–93, 97, 100
 Thres 130
 Threshold 118, 123
 THRU 128
 TIME 21
 Time Signature 93, 97, 100
 Time Stretch 139
 TIME / VALUE 20
 TimeStrtch 139
 TME / MES 74, 77, 80
 TMP 58, 110, 127
 TO 152
 Tone 118, 132
 TONE LOAD 20, 105, 107–108, 171–172

TONELOAD Folder 156
 Top-Hi 117
 Top-Mid 117
 TOUCH 126
 TRACK 19, 33, 37, 39, 46, 59, 105, 153
 Track Copy 73
 Track EQ 40, 64, 133
 Track Erase 79
 Track Exchange 82
 TRACK Fader 18, 27, 33, 39
 Track Move 76
 Treble 124
 Tremolo / Pan 125
 TRK 73–82
 TRM-SQR 125
 TRM-TRI 125
 TUNER 18, 137–138
 Tuner 137–138
 Tuning 122, 137–138
 Type 31, 41, 62, 118–119, 122–126, 131–132

U

U EFX 148
 Undo 55
 UNDO / REDO 20, 55
 UP 126
 USB 15, 20, 22, 156, 158–159, 161–162, 164–165, 167–168, 170, 172
 USB Folder 157
 User Patch 34, 56
 UTILITY 20, 26, 29, 31–32, 50, 52, 59, 68, 73–74, 76–86, 136, 141–142, 144, 146–153

V

V 90
 Velocity 102, 121
 Verse 90
 VO DRV 124
 VO+AC.SIM 116
 VO+ACOUSTIC 116
 VO+GT AMP 115
 VOCAL MULTI 114
 VOICE TRANS 114
 Voice Transformer 126
 Volume 124
 VtgRack 118
 V-TRACK 19, 47, 97, 101, 104
 V-Track 14, 47

W

Wah 126
 WAV 161–162
 WAV / AIFF Export 161
 WAV / AIFF File 105, 170
 WAV / AIFF Import 164
 Wave 120
 Windows 156, 158, 161, 164, 167, 170
 Windows 2000 156
 Windows Me 156
 Wow Flt 122
 WRITE 58, 67
 Write 58, 67

X

XCG 82

Y

YES 20

Z

ZERO 18

BR-864

Project _____ Artist _____ Client _____

Track Sheet

Song Name _____ Date _____

V. Track ↓	TRACK 1	TRACK 2	TRACK 3	TRACK 4	TRACK 5	TRACK 6	TRACK 7	TRACK 8	RHYTHM GUIDE
1									ARRANGE Tempo:
2									
3									PATTERN Tempo:
4									
5									
6									
7									
8									
	PAN	PAN	PAN	PAN	PAN	PAN	PAN	PAN	
	EQ Low	EQ Low	EQ Low	EQ Low	EQ Low	EQ Low	EQ Low	EQ Low	
	EQ High	EQ High	EQ High	EQ High	EQ High	EQ High	EQ High	EQ High	
	CHO/DLY Send	CHO/DLY Send	CHO/DLY Send	CHO/DLY Send	CHO/DLY Send	CHO/DLY Send	CHO/DLY Send	CHO/DLY Send	
	REV Send	REV Send	REV Send	REV Send	REV Send	REV Send	REV Send	REV Send	

EFFECTS										COMMENTS									
Insert Mode:																			
Patch:																			
Mastering Tool Kit:																			



This product complies with the requirements of European Directive 89/336/EEC.

For EU Countries

FEDERAL COMMUNICATIONS COMMISSION RADIO FREQUENCY INTERFERENCE STATEMENT

This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

This device complies with Part 15 of the FCC Rules. Operation is subject to the following two conditions:

- (1) This device may not cause harmful interference, and
- (2) This device must accept any interference received, including interference that may cause undesired operation.

Unauthorized changes or modification to this system can void the users authority to operate this equipment.
This equipment requires shielded interface cables in order to meet FCC class B Limit.

For the USA

NOTICE

This Class B digital apparatus meets all requirements of the Canadian Interference-Causing Equipment Regulations.

AVIS

Cet appareil numérique de la classe B respecte toutes les exigences du Règlement sur le matériel brouilleur du Canada.

For Canada

